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DOLLY RAYFIELD  
AT THE COLUMBIA

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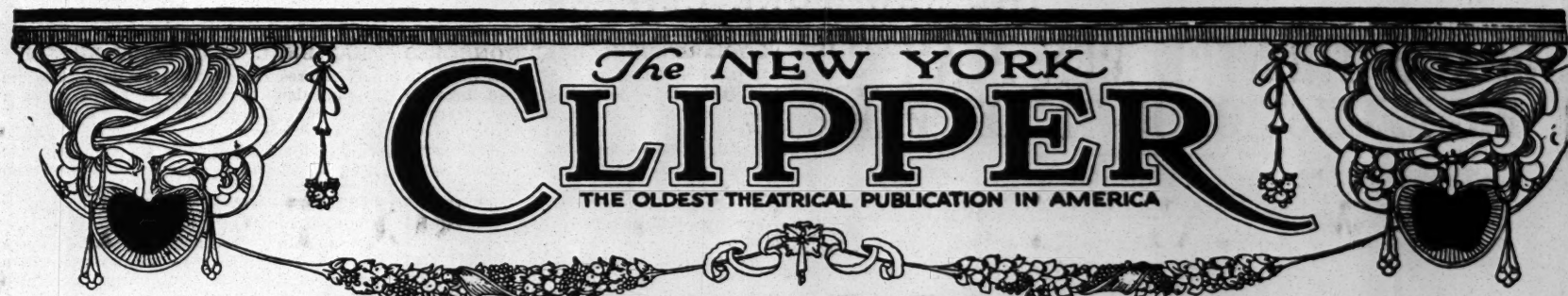
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# PEARL REGAY

AND COMPANY

THIS WEEK  
ORPHEUM, PORTLAND, OREGON





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## ACTORS STIRRED BY PROPOSAL TO GAMBLE WITH MANAGERS

**Plan on Foot to Give High Salaried Artists Small Salary and Percentage of Play's Profits—Equity Association Considering It**

The Actors' Equity Association is considering the active backing of a plan to meet the conditions which have arisen because of the theatrical slump by which the higher-salaried actors will agree to accept lower salaries and gamble with the managers by taking a percentage of the receipts.

The announcement of this plan was carried in a statement issued by Frank Gilmore, executive-secretary of Equity, last week. The statement read as follows:

"It has been suggested that a way out of the season's difficulties would be for the actor to gamble with the manager. For instance, if the higher paid artists in the company, say 50 per cent. or more of the cast, were to accept a comparatively small certainty and a per centage instead of their regular salaries, this would undoubtedly enable the show to tide over many rough weeks, particularly at the beginning. Should the piece prove phenomenally successful the actor would benefit accordingly, and even if it were only half way successful the actor would at least get a longer season than if the expenses forced a closing. The idea is worth considering."

Judging by the arguments stirred up by this statement among the actors, mostly Equity members, who read it, not many are in favor of the proposed plan. One Equity actor objected strenuously to the proposed plan. "The managers don't seem exactly anxious to give us a percentage of the receipts during good seasons," he said. "But as soon as business is bad the first thought is to take it out on us actors. The stage hands and musicians are not asked to work on reduced salaries. The house owners and transfer men are not asked to work on percentage either. The actor is

the one the managers look to to accept a cut."

A number of companies of shows on the road and at least one in New York have accepted cuts in salaries ranging around 25 and 30 per cent.

The cast of "The Hero," Sam H. Harris's show at the Belmont Theatre, agreed to work at a 25 per cent. reduction in salaries beginning Monday of this week. The reduction is to be effective for four weeks. At the end of the four weeks, if the business does not pick up enough to warrant the continuance of the piece it is to close. On the other hand, if business improves, as the members of the cast firmly believe it will, the regular salaries will again be resumed and the actors will be paid the amount of the four weeks' cut.

"The Hero," although in a small house, has not drawn as was expected. The show is rated as one of the best, if not the best, of the dramas presented here this season.

The casts of several road shows at present touring have accepted a 25 per cent. reduction during the past two weeks. Among them are "Kissing Time," under the management of Robert Campbell, and "Take It From Me," Joe Gaites' show which has been a steady money getter for three seasons on the road. Both of these shows are musical comedies. There are several other shows besides these two the casts of which have accepted cuts, and several others similar reductions are at present being arranged and will no doubt be accepted.

Equity officials last week expressed themselves as being perfectly aware of the seriousness of business conditions at present and eager to do anything reasonable to make the best of the situation.

### "EBONY NIGHTS" CLOSSES

"Ebony Nights," the Creamer and Leyton all colored cast show, closed last week in Shamokin, Pa., after showing a few nights in Pennsylvania one-nighters.

The show will go out again and is now rehearsing at Lafayette Hall. Plans to put the piece into a Broadway house have not been abandoned and negotiations for a theatre are now under way.

### "MRS. FAIR" BREAKS RECORD

SAN FRANCISCO, Oct. 17.—The Henry Miller and Blanche Bates engagement at the Columbia Theatre, playing "The Famous Mrs. Fair," made a record for attendance of four consecutive weeks of packed houses. This show could have remained longer had not the Columbia Theatre made prior bookings that could not be changed.

### WEBER OUT OF T. M. A.

Joe Weber, who joined the Touring Managers' Association about two months ago, resigned last week. Weber was a member of the Producing Managers' Association, from which he resigned last Winter.

### RACE IN THEATRE BUILDING

SAN FRANCISCO, Oct. 17.—There is considerable excitement in the theatrical circles here over the two new theatres now in the process of construction, and situated on opposite corners, namely, the Loew State and the Granada, for the Junior Orpheum time. Efforts are being made by both to rush the construction work, and open ahead of the other. The Loew house had the earlier start, but the work has not been proceeding as rapidly as that of the Keith Theatre, which is expected to open the first week in December. It will be a close race, whichever circuit opens first.

### NO SLUMP IN DENVER

DENVER, Colo., Oct. 17.—No theatrical slump is apparent in this city, the cry being for more and bigger legitimate road shows. The Marcus show, "Cluck-Cluck," closed an eight day run here last week to splendid business.

Besides the legitimate house, Denver has two vaudeville theatres and one stock company—all playing to big houses. The city has been a week stand. It has never lost its boom-town character as far as theatre patronage is concerned.

### HOLD UP MEN SHOOT CASHIER

PORTLAND, Me., Oct. 17.—In an effort to protect the proceeds of the evening's performance from being stolen by two hold-up men, Mrs. Ellen Noyes, cashier of the Strand Theatre on Congress street was shot through the shoulder. The brave woman, undaunted by the threatening robbers, succeeded, however, in saving the money.

The two burglars, walking into the office of the theatre, pointed revolvers at Mrs. Noyes and demanded the receipts of the day's performance about 10 o'clock Saturday night. She tried to push the money into a drawer and lock it, and the men fired two shots at her—one passing through her left shoulder. The shots were not noticed by the several hundred people in the theatre, as the revolvers were believed to have been equipped with silencers. The two men fled immediately, however, and Mrs. Noyes was found, fainting from loss of blood, only when Manager Reeves happened to pass by the open door of the office.

The police were notified and Mrs. Noyes taken to a hospital where it was said that her condition was not serious. The police obtained descriptions of the two hold-up men from Mrs. Noyes, and declared that they would be able to capture the men as the brave cashier was able to describe the two men clearly.

### DAMAGE CLAIM ADJUSTED

Joseph Shildkraut, the star of "Lilliom," who was to pay Brock Pemberton, the producer, \$2,000 as damages arising out of the actor having signed a contract to appear in Pemberton's production of a play founded upon the life of Lord Byron, the poet, although previously signed with the Theatre Guild, has adjusted the matter by agreeing to appear for Pemberton in a play the season of 1922-1923, according to report. By signing up with Pemberton for the next season Shildkraut will not have to pay the \$2,000 assessed as damages by arbitrators.

### NEW CIRCUS COMPANY FORMED

MEMPHIS, Tenn., Oct. 17.—Application for a charter was filed by the United Circus Corporation, with capitalization given at \$40,000. The incorporators are Floyd King, Howard King, Claude Jarbo, L. B. Greenshaw and Julius H. Brod. The purpose given is operation of a circus or circuses.

The King brothers are now the owners of the Greater Sanger Show, which arrived in the city a few days ago to enter winter quarters near South Bellevue Boulevard and the Nashville, Chattanooga & St. Louis Railroad.

### EQUITY ISSUES BLACK LIST

A large bulletin with the names of those actors no longer members of the organization since Equity Shop was put into effect, has been erected in a prominent position in A. E. A. headquarters on West Forty-seventh street. The list so far contains twenty-three names.

The statement at the top of the bulletin reads as follows: "The following persons have ceased to be members in good standing since the inauguration of Equity Shop. Equity members must not play with them excepting in companies under the management of members of the Producing Managers' Association."

### "WANDERING JEW" SCORES

WILMINGTON, Del., Oct. 15.—"The Wandering Jew," David Belasco's and A. E. Erlanger's production of E. Temple Thurston's original drama, presented at the Playhouse for the first time on Friday night, was received with much praise by an audience including Governor William D. Denny, of Maryland, and his staff and Mayor Harvey of Wilmington and a number of New York theatrical managers.

The play, while of epic proportions, is strong, tense drama throughout. The acting of the splendid cast, headed by Tyrone Powers, is exceptionally fine. The scenic investments of "The Wandering Jew" are strikingly real; the costumes true to fact.

The drama, while it describes parts of the endless pilgrimage, does not lose its grip upon the imagination, but it is at all times realistic. The plot centres around the legend of Mathathias, the wandering Jew, who is doomed by Christ to live and roam around the world until Judgment Day. As the legend has it, Mathathias spat upon the face of the Savior when he had told him that his wife would not recover from her illness until she returned to her first husband. The first act is laid in Palestine and portrays the incidents of the condemnation upon which the rest of the story hangs.

In the second act Mathathias is in Sicily, during the Middle Ages, where he is shown suffering the tortures of the deathless. Here his son dies and his wife turns to the seclusion of the nunnery for rest. Mathathias tries to seek peace by ministering to the poor, the sick and the injured people about him.

The third act is set in Seville, Spain. Mathathias, as a physician, is honored and loved by the people for his goodness. His eternal damnation, however, is still in evidence. He is condemned by the Inquisition to be burned at stake.

Tyrone Powers is vividly real as Mathathias. Helen Ware, as his wife in the first act; Miriam Lewis in the second, and Adele Klear in the third, portray the leading feminine roles with equal artistry. The minor roles are capably handled by the other members of the large cast. Others in the cast are: Thais Lawton, Belle Bennett, Virginia Russell, Howard Lang, Arthur Bruning, Sidney Herbert, Edgar Kent, Lionel Adams, Robert Noble, C. W. Burrows, Ralph Theodore, Bishop Dickenson, Howard Boulder, Melville J. Anderson, Emmett Whitney and Augustus Anderson.

### MANAGERS MAY LAY SHOWS OFF

Managers will be allowed to lay off the week before Christmas without paying salaries, it was decided by the Council of the Actors' Equity Association last week. This concession is for this year only, and will be allowed only to managers who continue the shows at least two weeks after the lay-off. The same concession was made last winter when business was poor. The lay-off without pay does not apply to any other period, according to Equity officials.

### COULDN'T WITHSTAND STAGE LURE

BALTIMORE, Oct. 17.—Ten years of stage life was too much of a call for Mrs. Margaret Ryan who left her husband, Edward Raymond Ryan, after one month of married life. In applying for his divorce on the grounds of abandonment Mr. Ryan stated that they were married in April, 1918, in Brooklyn, N. Y., and that his wife left him May 6 following.



## CHICAGO THEATRE MEN PLAN BIG REDUCTION IN TICKET PRICE

Olympic Drops to \$2.50 Top and Other Houses Are Considering Following—"Lightnin'" Scaled at the Same Price—  
Speculator Advises to Keep Rates Up

CHICAGO, Oct. 17.—Charles Dillingham has set the top price for "Two Blocks Away," with Barney Bernard, which opened on Sunday night at the Olympic Theatre at \$2. This is the lowest figure, excepting for 50 per cent cut made in the admission prices of "The Broken Wing," that Chicago has seen this season.

Many managers have been willing to play their attractions at low prices, and considerably under the war time scale, and are considering big cuts, but have had to reckon with the uncompromising stand taken against reductions by Miss Florence Couthouli, the genius of the ticket agencies, who practically controls the sale of theatre tickets outside of the box offices in Chicago. Miss Couthouli has attained her prestige by effecting arrangements with managers whereby she can sell tickets at box office prices, getting her commission from the managers. Thus she has

built up a business of considerable proportions as her service is a great convenience to theatregoers. She holds practically the same position in Chicago that Joe LeBlang has in New York, with the great difference that she always charges full price while Le Blang sells tickets at cut prices.

Miss Couthouli has protested in more than one case to managers against lowering admission prices. In one case she succeeded in arguing so persuasively that a manager burned up one set of tickets that he had already had printed and had another set made—scaled at a higher figure.

John Golden, producer of the most successful play America has yet seen, "Lightnin'," is said to be one manager who refused to succumb to Miss Couthouli's wiles. "Lightnin'" is playing at Blackstone at the comparatively low price of \$2.50.

### NEW THEATRE FOR TRENTON

A new theatre is to be erected in Newark, N. J., before the second of May, 1922, by the Philmar Construction Company. A twenty-one year lease has been signed by Morris Horwitz, also of Newark. The plot to be used for the erection of the theatre is on Elizabeth avenue, south of Clinton Square.

According to the plans set forth by the architect, Wm. E. Lehman, the theatre, which will have 1,200 seats, all of which will be in the orchestra, will be built large enough to accommodate even the most pretentious musical productions.

The lease, which involves rentals to the extent of \$200,000, was consummated by Joseph L. Feibleman and Company, representing the Philmar Construction Company, C. L. Robinson representing the owners.

### KLAW CAN'T INSPECT BOOKS

Marc Klaw was denied the right of appeal, by the Court of Appeals, Thursday, from decisions made by the lower courts denying him the right to inspect the books and papers of the Ziegfeld Follies, Inc. This decision marks the close of the litigation which has been pending in the courts for more than a year.

Mr. Klaw, as a stockholder in the concern, had issued mandamus proceedings against the Ziegfeld Follies, Inc., and the Ziegfeld Midnight Frolics, Inc., to obtain permission to inspect the books and papers of the two corporations, which was refused.

### CHANGES IN CHICAGO HOUSES

CHICAGO, Ill., Oct. 17.—Three new plays and a musical show took possession of local theatres on Sunday night. "Two Blocks Away," succeeded "The Broken Wing," at the Olympic; "Honors are Even" relighted the darkened La Salle Opera House; "Miss Lulu Betts" succeeded "Emperor Jones" at the Playhouse and "The Whirl of New York" became the successor to "Honeydew" at the Shubert Great Northern Theatre. All other productions continue, headed by "The Bat," which is now playing its forty-fourth consecutive week in Chicago.

### WAR TAX STARTS FIGHT

SAN FRANCISCO, Oct. 15.—War tax called for war, in the opinion of Antonio Rosetti, Alaska fisherman, when he appeared at the door of the Sells-Floto Circus tent Friday night with two complimentary tickets. The gatekeeper demanded the war tax. "I paid all my taxes in Alaska," said Rosetti. He insisted on going inside. Words led to a fight. Three policemen were called before Rosetti was finally subdued and taken to jail. "Well they didn't get any war tax out of me, anyhow," he said, with satisfaction.

### MANAGER WINS BLUE LAW CASE

CHILLICOTHE, Mo., Oct. 17.—This town has no longer a "blue" Sunday as a result of the failure of the city attorney to obtain the conviction of Manager W. R. Cuff of the Strand Theatre, who made a test case of the Sunday closing rule that was in vogue.

Chillicothe was Blue until Sunday, July 24, on which date Manager Cuff decided that the Blues should no longer dominate. He opened his theatre, was arrested, found guilty and fined \$100. An appeal was taken, and on each succeeding Sunday opened the theatre and was arrested on the Monday following. After his second arrest, however, he determined on a definite course and hired the best lawyers in town. A series of ads entitled "Fair Play," were started, wires were dispatched to the Motion Picture Theatre Owners' national headquarters and 2,000 booklets "The Case Against the Blue Laws" were shipped. Each time he was arrested the press assisted with front page articles. After the first arrest, the city attorney could obtain no conviction, and now the anti-blues have it.

### "BEN HUR" COPYRIGHT EXTENDED

The copyright on "Ben Hur" last week was extended another fourteen years to Henry L. Wallace, son of the author, Gen. Lew Wallace, who has been long dead.

Mr. Wallace then transferred his interests in the copyright for dramatic and picture rights to Erlanger, Dillingham and Ziegfeld, who, it was recently announced, paid over a million dollars for these rights to Mr. Wallace and Harper Bros., the publishers of the book.

Preparations, under the supervision of Mr. A. L. Erlanger who made the original production in 1899, are now being made for a brand new and greatly enlarged production of the play.

### "RIGHT TO STRIKE" OPENS

WASHINGTON, D. C., Oct. 17.—"The Right to Strike," by Ernest Hutchison, and presented by Richard Walton Tully, opened at the Garrick Theatre tonight. The piece had a five months' run at the Lyric Theatre, London, and the present showing is the play's premier in America. Among those in the cast are Edmond Lowe, Gipsy O'Brien, Harry Mestayer, David Torrence, Ronald Adair and Cynthia Latham.

### RYAN TO MANAGE CENTURY

OAKLAND, Cal., Oct. 17.—J. P. Ryan, is the new manager of the Century Theatre, formerly the Ye' Liberty. Mr. Ryan was formerly connected with the Hippodrome theatre in San Francisco.

### "GOOD MORNING DEARIE" SCORES

ATLANTIC CITY, Oct. 17.—Charles Dillingham took Atlantic City by storm on Wednesday night at the premier presentation of his latest musical comedy "Good Morning Dearie" at the Apollo Theatre. Anne Caldwell has outdone her past work in compounding the book, and presumably the lyrics, of the new show, and Jerome Kern has furnished some most delightful music.

Pre-eminent in the many splendid features of the first performance are the Sixteen Sunshine Dancing Girls, pupils of the same Tiller of London who turned out the London Palace Girls seen last season with Fred Stone in "Tip Top." The Sunshine Girls are of the "pony" type and their remarkable drilling, precise and accurate as Ingersoll watches as claimed in their advertisements, is a marvel to behold. Mr. Dillingham should be complimented for his managerial sagacity in bringing both the London Palace Girls and the Sunshine Girls over from England.

Louise Groody and Oscar Shaw lead the list of the many fine performers in the cast in point of prominence. Miss Groody has plenty of opportunity to display her ability as an actress and as a dancer. Oscar Shaw ably supports her.

Ada Lewis and William Kent handle two great comedy roles in fine manner. Harland Dixon is in his element in the role of a burglar. His eccentric dancing is of the best, beyond a doubt. Several of Kern's songs are exceedingly tuneful. Three of the most catching are "Way Down Town," "Didn't You Believe," and "Niagara Falls."

In the cast are: Marjorie Wayne, Lilyan White, Patrice Clark, Pauline Hall, John Price Jones, Peggy Kurton, John J. Scannell, Marie Callahan, Ray Moore, Otis Harper, Irving Jackson, Eduard Le Fabvre, Joseph Vian, Dan Sparks, Roberta Beatty, Ingrid Zanders, Ruth Williamson, Muriel Harrison, Spaulding Hall.

### BIG FILM HOUSE FOR BRONX

Preparation to build one of the largest motion picture theatres in the Bronx has just been made by Coleman Brothers, theatre operators. They have secured for the site of their project a thirty-foot frontage on Burnside avenue, between Jerome and Walton avenues, connecting with an interior plot 125x150. The theatre proper, to be a 2,000 seat playhouse with a roof garden also seating 2,000. The site is within a few feet of the Burnside avenue subway station.

The theatre will be of the latest type of fireproof construction, and will cost around \$500,000. The site was obtained in a twenty-one-year lease at rentals approximating \$600,000.

The project marks the re-entrance in the moving picture theatre field of the Coleman Brothers, who last May sold out their chain of places, including the Scenario in Newark, Regent in East Orange, Prospect avenue near One Hundred and Fifty-second street, another at Third avenue and One Hundred and Forty-fifth street.

### "SIX-FIFTY" COMING IN

Lee Kugel at the Hudson Theatre beginning Monday Oct. 24, will present "The Six-Fifty" a new three act play written by Kate McLauren. The cast includes Lillian Albertson, Lolita Robertson, Lillian Ross, Hazel Turney, Leonard Wiley, John Merkyl, Louis Pierce, Wilbur Cox, Harry Knapo, William T. Hayes, E. Maxwell Selzer and Harold Healy.

### MOROSCO WANTS NEW TITLE

Oliver Morosco, is offering a prize of \$50 for a title to replace "Wait 'Till We're Married," now at the Playhouse. The contest will be open until Thursday. The show is not a bedroom farce," said Mr. Morosco, and he is thoroughly convinced that the present title is misleading.

### "WILD CAT" IS NEW CORT SHOW

Rehearsals started last week on John Cort's latest production, "The Wild Cat," the musical lyric opera, lately acquired by Mr. Cort from Spain. There will be seven principals, with a mixed chorus of forty.

### NATIONAL CENSORSHIP BILL UP

WASHINGTON, Oct. 17.—Representative Bland of Indiana last week submitted a bill in the House calling for Federal censorship of moving pictures, which if passed will be the hardest blow yet struck by the reform element in its war on the motion picture industry.

The bill provides for a Federal board of three members to be appointed by the President with the approval of the Senate with a term of one to three years and a salary of \$5,000 a year. This board will work in cooperation with local state boards, but any of its members can be designated as censors and empowered to censor pictures. The board may also designate these as official censors, but they will not receive any compensation from the Federal government unless they are employees or officers of the Federal board.

According to the bill the board shall censor any picture submitted to it "approving only such films as are moral and either educational, amusing or for proper advertising purposes. The following conditions are placed on the approval of all films:

"Approval of films shall be given on the following conditions: (1) place in which or audience before whom the film may be exhibited; (2) modification or elimination of any portion of the film, any other conditions that the board may by regulation prescribe." All rejections shall be certified in writing and shall include a statement of the basis for action taken."

Dissenting parties are given, according to the bill, 20 days in which to appeal and also ordered to place a bond covering the possible costs of court.

"The court may affirm, modify or set aside the decision of the board for error of law, including the invalidity of any regulation of the board—but the findings of the board as to the fact that the film is not in accord with the regulation, if supported by evidence, shall be conclusive."

"The board is given the power to fix the fee for censorship of any film which 'amount equals, as nearly as may be, the cost of such censorship.' No film shall be censored unless the prescribed fee has been paid at the time of the application for censorship."

"Astounding to exhibitors, however, is that section in the bill imposing a tax of 75 per cent on gross admissions paid for exhibition of pictures that are shown, or released prior to the official inauguration of the board or of pictures that do not have a negative of the certificate of approval as part of the introductory portion of the film."

### SIEGAL TO SUE DEMPSEY

Jack Dempsey, heavyweight champion of the world, is named as defendant in a \$100,000 suit for the alienation of the affections of Bee Palmer, the well-known actress, according to the announcement made by her husband, Al Siegal, song writer and actor, on Monday.

Dempsey is billed to open a tour of twenty weeks over the Pantages circuit on October 30, and Bee Palmer is one of the acts who will appear with him.

The champion is at present in Chicago, and his manager, Jack Kearns, denied there on Monday that Dempsey had been served with any summons in the suit before he left New York last week, as was claimed by Siegal.

Bee Palmer is bringing suit for divorce from Siegal in Chicago, and was scheduled to arrive in Chicago on Tuesday to sign the necessary papers.

### BIG BROOKLYN HOUSE OPENS

The National Theatre, a new film house at Washington Avenue and Prospect Place, Brooklyn, opened last Friday night with Florence Reed as the star in the picture "Indiscretion." The new theatre is being run by Katz and Rosenzweig, together with several other film theatres. Harold D. Stern, formerly of the Brevoort, is the manager.

### "LINCOLN" IN PROCTOR HOUSES

Proctor's Albany, Troy and Schenectady theatres will set aside one day each from vaudeville next week to show the play "Abraham Lincoln."



# UNION SQ., FAMOUS THEATRE, ENDS LONG AND VARIED CAREER

**Old Landmark, Home of Drama and B. F. Keith's First New York Vaudeville House, Closes and Will Soon Be Demolished**

The closing of the famous Union Square Theatre on October 16 and its demolition, which is to take place shortly, marks the passing of one of New York's three oldest theatrical landmarks, the Grand Opera House and the Thalia Theatre, being the others.

Although not the original building, the house occupies the site of the first Union Square Theatre, at Fourteenth street, between Broadway and Fourth avenue, which was built in 1871.

The Union Square Theatre was projected by Sheridan Shook, who secured the lease of the Union Place Hotel and the center of the property, 45 x 140, was appropriated for the use of the theatre. The chief constructor was H. M. Simons, who had also built Daly's Fifth Avenue Theatre, on the site later occupied by the Madison Square Theatre, back of the Fifth Avenue Hotel.

The initial performance took place on September 11, 1871, under the management of Robert W. Butler, who started it as a variety house. Felix Rogers, Geo. H. Coes, Lizzie Wilmore, Belle Howitt, Marie Bonfanti, Annie Adams (American debut), Fred Foster (English comic singer), Hughey Dougherty, Mathews Family of Gymnasts and Mons. Grossi, at the head of a ballet troupe, formed the opening bill. David Braham was the musical director, and Edwin H. Gouge, the treasurer.

The Martinette-Ravel Troupe, in the pantomime, "Pat-a-Cake Baker's Man," Lew Rattler, Ashcroft and Morton, James Wambold, Madeline Hardy, Jeff. De Angelis, Mlle. Bertha, Harrigan and Hart, Gus Williams, John Mulligan, E. D. Davies and Sheridan and Mack played there during the season and "The Pirates of the Barnegat," "Ernani," and "The Ring and the Keeper" were put on as burlesques.

The Vokes Family made their American debut here on April 15, 1872, in "The Belles of the Kitchen." (Fred M. Vokes married Bella Moore, daughter of "Pony" Moore.)

Robert Butler gave up the house on June 1, 1872, and Sheridan Shook at once secured A. M. Palmer as manager. Mr. Palmer had been the chief subordinate in Mr. Shook's Industrial Revenue Office, and had at one time been librarian of the mercantile library. As variety had proven a failure, it was decided to make the theatre a home of the drama.

The first dramatic attraction that played there was the Alice Oates Burlesque Co., opening June 3, 1872, in "Fortune and his Gifted Servants." The company included Alice Oates, Nellie Allen, Wm. H. Crane, Harry Allen, Harry Pratt, S. H. Drew, A. W. Maffin. On July 2 this was followed by the Howson English Opera Co., and other attractions were "The School for Scandal," "Money," "A Son of the Soil," "Orange Blossoms," "A Business Woman" and "Agnes." The cast of "The Geneva Cross" included Rose Eytinge, Eliza Weathersby, Kate Claxton, Maude Granger, Charles R. Thorne, McKee Rankin, Stuart Robson and F. F. Mackay.

Other "Union Square Successes" produced here under Mr. Palmer's direction were "Frou Frou," "Jane Eyre," "Led Astray," "Peril," "The Sphinx," "Love's Sacrifice," "The Two Orphans," "Rose Michel," "Ferriol," "The Two Men of Sandy Bar," "Miss Multon," "Poor Joe," "Pink Dominoes," "A Celebrated Case," "Olivia," "The Banker's Daughter," "Chimes of Normandy" (by the Hess Opera Co.); Rice's Surprise Party in "Babes in the Woods," "My Partner," "French Flats," "Deacon Crankett," "Felicia," "Forget-Me-Not," "Camille," "Lights O' London," "The New Magdalene," "Solange," "The Rivals," "Brighton" and "The Hunchback."

Among the notable performers who

trod the boards of the Union Square Theatre, in the above and later productions, were J. H. Stoddard, Ida Jeffreys, Maud Harrison, James O'Neill, Kate Girard, Sara Jewett, Clara Morris, Neil Burgess, W. J. LeMoine, Frank Mordaunt, Mrs. Thos. Barry, J. C. Williamson, Mrs. Sol. Smith, C. F. Coghlan, J. B. Polk, Agnes Booth, Sarah Cowell, Modjeska, Owen Faucett, Louise Eldridge, Mrs. F. A. Tannehill, Joseph Jefferson, Mrs. John Drew, Madame Janaschek, Frederic DeBelleville, Clarence Heritage, Nettie Guion, John E. Ince, Helen Barry, Geo. C. Boniface, Jr., Marie Prescott, Effie Ellsler, T. Q. Seabrooke, Minnie Palmer, Kittie Blanchard, Chas. Wyndham, Wm. H. Thompson, Margaret Matther, Richard Golden, Wm. Faversham, Joseph Haworth, Emily Rigl, Cora Tanner, Nelson Wheatcroft, Adelaide Stanhope, Minnie Seligman, George W. Leslie, George Backus, Wilton Lackaye, Mrs. Annie Yeamans and Milton Nobles.

Shook and Collier assumed the management of the house on August 20, 1883, presenting Oscar Wilde's "Vera, the Nihilist," as their opening bill. James W. Collier was the manager. The first New York production of "The Mikado" was shown here on July 20, 1884, with Roland Reed as "Ko Ko" and Alice Harrison as "Yum Yum." This was followed by such plays as "Stormbeaten," "Separation," "The Artist's Daughter," "One Touch of Nature," "My Sweetheart" and "A Brave Woman."

James M. Hill took a lease of the house and the management on September 7, 1885, opening with "A Moral Crime." Later productions were "The Honeymoon," "Jack in the Box," "Mamzelle," "As You Like It," "Leah," "One Against Many" and "The Henrietta."

The old theatre was destroyed by fire on Tuesday afternoon, February 28, 1888, and a new house was erected by the Courtland Palmer Estate, the owners of the property. It opened March 27, 1889, with "A Woman's Strategem." Subsequently were presented "Adriell," "Old Jed Proudly," "Love and Liberty," "The County Fair," "A Perfect Trust," "Eight Bells," "The Cadi," "My Aunt Bridget," "The Last Straw," "A Modern Match" and "Spooks."

J. M. Hill's connection ceased in the summer of 1891, but his brother, Richard Hill, ran the house until the lease was purchased by A. Y. Pearson and Henry Greenwall for a term of five years. They opened June 6, 1891, with Robert Hilliard in "The Fabricator." They also presented later "The Fatherland," "A Kentucky Colonel," "Demimonde," "Capt. Herne, U. S. A.," "Gloriana," "For Revenue Only" and Thos. W. Keene in repertory.

Then along came B. F. Keith, who had made a success of high class vaudeville in Boston and he selected this house as the proper place for the exploitation of his theories of the requirements for variety. He purchased the lease from Harry Greenwall and on April 8, 1893, assumed control of the house.

Existing advance bookings, which brought the closing of the season up to the regular time, were Walker White-side in "Richard III," "The Froth of Society" and a three weeks' engagement of Wilson Barrett, during which he presented "Ben My Chree" and "Claudian," being the last regular dramatic attraction to play the house. In June a tryout performance was given by Agnes Burroughs in "Ingomar."

During the summer the stage was entirely reconstructed and equipped with scenery and the front was remodeled, decorated and lighted according to Keith ideas, under the direction of the general manager, E. F. Albee.

(Continued on page 30)

## MGRS. OUT OF THE P. M. A.

A peculiar situation arose last week when the Actors' Equity Association was notified by the Producing Managers' Association that Max Plohn and George M. Gatts, two managers who had joined the P. M. A. early in the season in order to avoid Equity Shop, were no longer members as they had failed to furnish the \$10,000 bonds required by P. M. A. rules.

Gatts has two shows on the road and Plohn one. Equity actors compose the majority of the casts in all three, but they are signed on non-Equity Shop contracts, in accordance with the P. M. A.-A. E. A. agreement. As both of these managers are now out of the P. M. A. their status would revert back to that of independent managers, who must employ either all Equity actors or none at all, according to the Equity Shop programme.

Equity has protested to the P. M. A. that, as Gatts and Plohn had not put up the necessary bonds, they never were actually members of the P. M. A., and as such entitled to the benefits of the P. M. A. agreement of 1919. According to one Equity official, the A. E. A. holds the P. M. A. responsible for the safety of the actors in the three companies out under the managements of Gatts and Plohn as they were allowed to sign Equity actors only through the announcement of the P. M. A. that the two men were members of that organization.

Max Plohn and Geo. M. Gatts were two of the six independent managers who joined the Producing Managers' Association early in the season in order to benefit by the P. M. A.'s neutral standing in the Equity Shop argument. The managers who joined the P. M. A. were booked to open early in the season and could not afford to await developments in the situation. They preferred joining the P. M. A. to accepting Equity Shop.

The Equity actors now playing in these three shows, Plohn has "Pitter Patter" and Gatts, Walter Scanlon in an Irish play and another show out, will probably be called out unless the arbitration with the P. M. A. establishes that organization's liability.

## "LAST WALTZ" CLOSING

"The Last Waltz," the Richard Strauss Viennese operetta with Elinore Painter in the leading role, will close at the Century Theatre, Saturday night, October 29, after a successful all summer run. The piece will go on tour. E. H. Sothern and Julia Marlowe in Shakespearean repertoire, will open at the Century Monday, October 31, for a limited engagement, after which the Shuberts are expected to present the Continental operetta success "The Rose of Stamboul," by Leo Fall.

## BURLESQUE FOR BDWY. HOUSE

B. F. Kahn, who for the past six years has been running stock burlesque in the old Union Square Theatre which on Saturday night ended its long career is looking about for a new location.

Five Broadway houses between 41st and 49th Streets which have been showing standard attractions have been offered him, he states.

## PICTURES IN SMALLEST TOWN

WHEELING, W. Va., Oct. 17.—Wardensville, West Virginia, with a population of one hundred and fifty-two, is to have its own motion picture house and work on the theatre commenced last week. This is the town's first theatre.

## "POP" OPENS ON NOV. 3RD

"Pop," the new Oscar Hammerstein 2nd. and Frank Mandel three-act comedy will open on November 3 in Atlantic City. O. P. Heggie is featured in the piece which is being staged by Lester Lonergan.

Arthur Hammerstein will produce it.

## PAYNE FORMS PRODUCING CO.

B. Iden Payne, Pittsburg theatrical man, has formed a new producing corporation, called Iden Payne and Lavarack, Inc., and will produce a new comedy by A. A. Milne, author of "Mr. Pim Passes By," entitled "The Great Broxopp."

## SYRACUSE WAR ENDED

SYRACUSE, N. Y., Oct. 17.—What looks like the end of the 10 years of theatrical war between A. E. Erlanger and the Shuberts is seen in the agreement reached last week between the two camps in New York whereby the bitter local warfare between the Shuberts' Wieting Theatre and Erlanger's Bastable Theatre is ended.

The local phase of the Erlanger-Shubert battle caused large financial losses to both organizations during the ten years of their enmity. These losses were incurred by the simultaneous booking in both houses of expensive shows. Each of the shows, in numerous instances needed the undivided support of Syracuse's theatre-goers; but with two attractions of large drawing power the attendance at each of course suffered greatly. A good example of workings of the former state of affairs was the appearance of Jane Cowl at the Wieting Theatre in "Smilin' Through" and Ethel Barrymore in "Deceit" at the Bastable on the same dates last month. Each of these attractions would undoubtedly have played to capacity houses were it not for the opposition of the other. As it was, both suffered.

With the hatchet buried, however, this cut-throat competition is ended. By the signing of peace terms with Erlanger, the shows of Marc Klaw, A. E. Erlanger, Charles Dillingham, David Belasco and Henry Miller will be transferred from the Bastable to the Wieting. The Bastable Theatre plays burlesque three days a week and legitimate the other three days. It was acquired by Erlanger when his lease on the Empire Theatre expired the early part of last season.

As a result of the arrangements concluded last week by the Shuberts and Erlanger shows of the type of Ziegfeld's "Follies" and Al Jolson's "Bombo," which must have undivided patronage in a town of the size of Syracuse, will be enabled to play here.

While Syracuse was the field of a particularly acute angle of the Erlanger-Shubert battle, which has extended for over a decade, practically the same conditions have existed in other cities where the two organizations had theatres.

The final settlement of the Shubert-Erlanger tickets just like the rest of the Syracuse situation points to, will put the control of the great portion of America's theatrical industry, as far as the cities outside of New York are concerned, under their joint management.

One particularly annoying—to the two managements—phase of the former situation, was the necessity of passing out large numbers of free tickets on the opening nights of engagements to insure a good-sized audience. This condition is to be done away with now, and the former confirmed "Annie Oakley" habitues of the Wieting and Bastable first nights will have to purchase tickets just like the rest of the Syracuseans.

## ACQUITTED ON MURDER CHARGE

CLEVELAND, Oct. 17.—Marion McArdle, the actress and recent member of Jimmie Hodge's revue, was found "not guilty" here last week of complicity in the slaying of her millionaire stepfather, Dan Faber, who was stabbed to death July 19th, 1919, for which crime the girl's mother is now serving a life sentence.

The girl was acquitted through the efforts of one of the three women jurors who pleaded with the other jurors that the girl should not be punished for doing something that any daughter would be expected to do—that of shielding the secret of a mother she loved.

Miss McArdle, a very attractive girl, had attended Smith College a year prior to the murder of her stepfather. Directly following this she left college to study dramatic art, being ambitious for a stage career. Last February, she joined Jimmie Hodge's tab show and traveled with it through the South and West.

## NEW KARLTON OPENS

PHILADELPHIA, Oct. 17.—The new Karlton Theatre, in Chestnut street west of Broad, Philadelphia's newest feature picture theatre opens to-night. Two feature pictures will be shown.



## END OF MUSICAL UNION TROUBLES IS AT LAST IN SIGHT

**Court Order Reinstating Officers Followed by Adoption of Resolutions Granting Rights of M. M. P. U. Members to Join New Union—Court Appeal to Be Dropped**

The local musicians' union's tangle, which has existed for the past six months, was considerably straightened out last week when Samuel Finkelstein, president, and William Dooley, secretary, of the Musical Mutual Protective Union, kept out of office for almost half of the year by an antagonistic board of directors, were reinstated by order of Judge Wasservogel, of the Supreme Court.

Immediately that Finkelstein and Dooley regained their official positions on Friday they presented two resolutions to the board of directors which were almost instantly passed. One of these resolutions granted the right of any member of the M. M. P. U. to join the Associated Musicians of Greater New York, the new union which has taken the M. M. P. U.'s place as the chartered New York local of the American Federation of Musicians. The M. M. P. U. had its charter in the A. F. of M. revoked shortly after Finkelstein and Dooley were suspended from office by the board of directors, a majority of which composed the leaders of a radical faction of the union's members.

The second resolution ordered that the appeals taken from the decisions of Justice Wasservogel by Attorney Jacob J. Sowbel, attorney for the radical faction, in which the union was named as co-appellant, be immediately discontinued.

The radical members of the board of directors were formerly in the majority, but since the reinstatement of Finkelstein and Dooley and also A. Mulieri, a director, the directors are evenly divided, two directors having gone over to the conservatives, making six of each faction. As President Finkelstein is permitted to cast the deciding vote in case of a tie, the conservative members have control of the board and consequently of the union's affairs.

Judge Hotchkiss, of the Supreme Court, last week issued a mandamus by which the board of directors must hold the annual election, which had been postponed, on November 10. This election will finally decide which faction will remain in power in the M. M. P. U.

The M. M. P. U. will be merely a holding corporation inactive as a musicians' union, the members of the union vote to continue conservative members in office, as opposed to the men allied with the insurgent directors. The M. M. P. U. is a corporation and has holdings amounting to almost \$1,000,000, the principal portion of which is invested in the palatial building which houses the offices at 210 East Eighty-sixth street.

The plans laid by the executive board of the American Federation of Musicians, with whom Finkelstein and the conservatives are in perfect accord, are to have the newly formed union, the Associated

Musicians of Greater New York, which practically every member of the M. M. P. U. has joined, assume the supervision of the M. M. P. U. The new union is governed by a board of six men, all appointed by the national executive board of the A. F. of M., who are answerable, not to the union members, but to the Federation.

The resolutions passed last Friday by the board of directors of the M. M. P. U., in full, are as follows:

No. 1. Whereas at a duly held and duly organized and constituted regular monthly meeting of the members of this union held on September 14, 1921, the consent of this union was given to all members of this union who theretofore were or might thereafter become members of Local 802 of the American Federation of Musicians, which resolution contained various other provisions regarding membership in said Local 802;

Now, therefore, be it resolved that the board of directors of this union does hereby in all respects approve of and ratify and confirm the said resolution and each and every part thereof; that the consent of the board of directors of this union is hereby given to all members of this union who have heretofore or may hereafter become members of said Local 802; that membership of any member of this union in said Local 802 was not at any time and is not now and shall not be held to be in any wise injurious to this union or its members; and that any member of this union who at any time heretofore became or hereafter becomes a member or officer of said Local 802 shall not for that reason be in any wise prejudiced or obstructed in his rights or standing in this union.

No. 2. Whereas, two (2) orders were made by Supreme Court Justice Wasservogel on October 13, 1921, one in the case of Mulieri vs. Kunze, and one in the case of Dooley vs. Kunze;

Whereas, Mr. Jacob J. Schwebel, as attorney in said actions, has taken an appeal from said orders and has included this union as an appellant in each of said appeals; and

Whereas, the board of directors of this union have not authorized Mr. Schwebel to take any such appeals on behalf of this union, and do not desire that this union should appeal from such orders,

Now therefore, be it resolved, that Mr. Jacob J. Schwebel be and hereby is requested and instructed to take no further steps on behalf of this union respecting said appeals and to withdraw each and every one of said appeals so far as this union is concerned, and to sign and deliver such papers as may be necessary to procure the official withdrawal of each of said appeals.

### LAFAYETTE SQ. PLAYERS START

WASHINGTON, D. C., Oct. 16.—The former charter members of the Home Club Players met last Saturday in the auditorium of the Interior Department and formed a new dramatic organization called the Lafayette Square Players. Officers elected are: president, Mrs. Margaret Hopkins Worrel; vice-president, Albert Jonas; secretary, Miss May Thyson, and treasurer, O. W. Goodwin. The organization plans to produce plays at local theatres and in the Interior Department auditorium.

### EQ'TY OUT TO REPEAL CENSORSHIP

The Actors' Equity Association will unite with other labor organizations in an effort to secure the repealment of the New York State Motion Picture Censorship Law. This action was decided upon by the Council of the A. E. A. at its session last week.

### WANTS MORE ALIMONY

Harriette Loraine, vaudeville actress, otherwise Baroness de Hollub, started suit this week for additional alimony from her husband Baron Wardener de Hollub, who is reputed to be one of the wealthiest of Italy's noblemen. Five years ago the Baron arranged terms of settlement and separation out of court with his wife. By these terms Harriette Loraine received money, jewels and furs valued at \$120,000.

But now, the Baron is in for another bit of trouble, for his wife says he fooled her when the settlement was arranged by protesting that he was down to his last half million. Now, says the Baroness, she has discovered that not only had her noble spouse a whole lot more money five years ago, but he has made still more since that time.

The romance of Harriette Underhill, while not quite up to that of other lights of the American stage have experienced is still rather interesting. She tells her history this way:

"Eleven years ago I went to Petrograd to dance and sing on a month's contract in a cabaret. I did not like it much, so I pulled up stakes in about two weeks and sailed on the *Baltic* for America. The second day on board, the captain came to me and said:

"Do you want to meet a baron?"

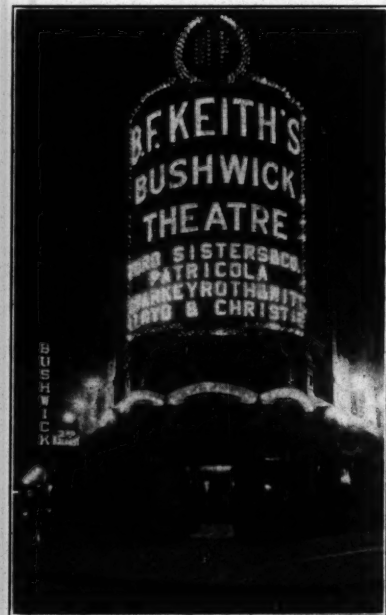
"Well, it was a long voyage, eleven days. I refused to meet the Baron until the tenth day. On that evening he gave me an elaborate dinner party.

"He had my address of Sixty-fifth street and Central Park West. He engaged rooms at the Savoy and the first night in town he came to my house to call. And that same night he asked me to marry him. I told him that I would after my divorce proceedings were over, and that in the meantime I was going to take Valeska Suratt's place in a vaudeville act with Billy Gould and travel through the West. He suggested that my mother go with me as a chaperon and that he take advantage of the trip to see America. And every day he brought me a diamond.

"We took the trip and had a splendid time. At the end of six months I obtained my divorce. On the following day we went to Hoboken to get married."

### STUYVESANT PLAYERS FORMED

Stuyvesant Neighborhood House, which for some time past has obtained its dramatic fare in the form of "Visiting Little Theatre Groups" announces that there is being organized the Stuyvesant Neighborhood House Players. Miss Alice Joyson will be the managing director, assisting Mr. Joseph M. Koehler, who through the courtesy of the Repertory Players Theatre is doing the organizing and supervision of the first bill.



Sharkey, Roth and Witt at the Royal  
This Week

### TURNER-DAHNNEN ROW SETTLED

SAN FRANCISCO, Oct. 17.—A controversy between the Turner & Dahnnen factions of the T. & D. Moving Picture Theatre Circuit was concluded this week with a victory for the Turner faction.

Mrs. Hattie Turner succeeds Fred Dahnnen as president of the organization. It was her election on July 24th last that resulted in the controversy. In a series of conferences John L. McNab and Bert Scheslinger represented the Turner faction and William McCannon, Isidore Goren and Theodore Roche the Dahnnen faction. Dahnnen held that the election of Mrs. Turner was illegal on the ground that no notice of the meeting was given. Dahnnen went to the local theatre and seized the records. A writ of mandamus that he be restored to the presidency was secured in the District Court of Appeals.

By the terms of agreement reached the following officers will control the organization for the next five years: Mrs. Hattie Turner, president; H. H. Bru, secretary; Roy Hall, vice-president and general manager. Following the settlement of the dispute it was announced that the T. & D. Circuit has secured a piece of property on Fourth street adjoining the California Theatre and will build a moving picture theatre there.

Under the compromise effected the board of directors is increased to seven, three representing the Turner interests and three the Dahnnen interests, and the remaining one to be an impartial person acting in the capacity of umpire. W. D. Douglas of the Bank of Italy has been chosen as the seventh man.

### BENEFIT FOR ENGLISH ACTORS

A theatrical benefit performance under the auspices of the United British Relief of New York, for the poor and unemployed British subjects in New York will be given at the New Amsterdam Theatre next Sunday night.

A. L. Erlanger, Charles Dillingham and Florenz Ziegfeld, Jr., have assisted in the arrangement of a program while the following are among the stars to appear: Elsie Janis, Peggy Wood, Leon Errol, John Charles Thomas, Irving Berlin, Lawrence Leonard, William Faversham, Jack Hazard and Frank Tours. Cosmo Hamilton and Lawrence Grossmith have charge of arrangements.

### PICTURE ACTOR SUED

Mrs. Florence C. Harlan is suing in the Supreme Court for a separation from Kenneth D. Harlan, motion picture actor, of No. 119 West Forty-fifth street. They were married June 26, 1920, at Port Chester, N. Y. Beginning last Christmas Day, Mrs. Harlan alleges, her husband inflicted so many cruelties that she cannot enumerate them.

On December 31, she alleges, he threw her against a window so that the glass was smashed. Mrs. Harlan says her husband's income is \$35,000 a year.

### HAMILTON COMPANY TOURING

Colonel G. H. Hamilton commenced a tour through Pennsylvania and the South with his newly formed repertoire company on Tuesday of this week in Trenton, N. J. The company's repertoire includes three plays: "My Lady Friends," "The Broadway Girl," and "The Girl From Chili." There are ten people in the cast. The company will play the smaller cities for two and three-day stands.

### DOLLY RAYFIELD

Dolly Rayfield, the prima donna with Dan Dody's Sugar Plums, is a statuesque blonde, possessing a world of personality, and all the requirements for the role, which would make her an asset for any show.

On and off stage she is a great favorite with all who have occasion to meet her, and during her stay with this show has become highly popular with the other principals as well as the members of the chorus. Artistically she is a great success with the show, which is at the Columbia New York, this week.

Miss Rayfield is a "Sugar Plum" that many leading managers will want to pick.

### "THE TITLE" OPENS

KINGSTON, N. Y., Oct. 13.—"The Title," by Arnold Bennett, which ran at His Majesty's Theatre, London, received its American premier here this evening with Lumsden Hare acting the principal role. Others in the cast were, Selene Johnson, Sheila Courtney, Robert Harragan, Ernest Cossart, Noel Tearle and Emily Loraine.

The vehicle is a satirical comedy based on the British institution of "Honors" condemning them as stimulants of the health of a Government rather than to honor the recipient. After a protracted engagement in Canada the piece will be sent to New York.

### MIKE BERNARD HAS SON

CHICAGO, Ill., Oct. 16.—Mike Bernard is the father of an eight pound baby boy, born in this city Oct. 9. Mother and child are reported to be doing splendidly.



# JACK DEMPSEY WORLD'S CHAMPION HEADS BIG VAUDEVILLE SHOW

**Demand for Big Names to Increase Business Gets Record Salary for Fighter—Country Being Scoured for Headliners**

That theatrical managers are endeavoring to bolster up falling box-office receipts through the acquisition of acts featuring nationally known "names" is evident in the case of the Pantages vaudeville circuit, which has signed up Jack Dempsey, the heavyweight champion, to appear for a period of twenty weeks at the head of his own troupe at the fabulous compensation of about \$10,000 a week, including guaranteed salary and percentage.

Dempsey will open in Minneapolis, Minn., on October 30, and after touring the Pantages theatres will close in Montreal, Canada. The heavyweight champion will do a monologue and also exhibition boxing. His supporting company, which will remain intact, touring as a unit, includes Bee Palmer, Legona and her Jazz Band, Conscience, Jr., Foster & Ray, "Melody in Steps"—a girl act—and Chuck Reiser.

Dempsey's contract, by which it is estimated he will draw an average of \$10,000 a week, is easily the largest ever given for any act in vaudeville before. When Jess Willard worked with the Sells-Floto Circus during his championship he got about \$5,000 a week. Willard's salary is about the nearest to Dempsey's any performer in the amusement business has ever received.

Pantages has informed all agents booking for his circuit to secure as many "name" acts as is possible—salary no object—according to report. This is right in line with the recent order sent out by I. I. Herk, president of the American Burlesque Circuit to managers of shows on his wheel to the effect that they should

endeavor to secure feature acts for their shows. President Herk's decision resulted from the greatly increased business done by the "Passing Review," one of the American Wheel's burlesque shows, through the signing and featuring of Jack Johnson, the former colored-heavyweight champion. Johnson has proved to be a great drawing card in every city the "Passing Review" visited, although in one New England city the authorities refused to permit him to appear on the final night of the week.

Clara Hamon Smith, the woman who was acquitted of the charge of murdering Jake Hamon, the Oklahoma oil-man and politician in Oklahoma City recently, is reported to have received an offer from a large vaudeville circuit recently. She made one motion picture, depicting her life with Hamon, which is present being shown on the Pacific coast. Such persons as Clara Hamon Smith and others who have been given world-wide publicity for one reason or another are being sought by the vaudeville and other amusement managers.

Past history has proven that even in times of depression, such as the amusement industry is at present undergoing, sensationally advertised "names" will get the business.

Babe Ruth, the famous home-run king of the New York American Baseball Club, is signed up to appear in vaudeville on the Keith Circuit at a salary reported to be \$2,500. The theatrical managers are willing to go to any lengths to increase receipts, and no widely-known person is immune from receiving immense salary offers.

## "HONEYDEW" CLOSING

CHICAGO, October 17.—"Honeydew," Joe Weber's musical comedy which opened at the Shubert-Northern on October 2nd, closed on Saturday night—a run here of only two weeks. The show disbanded and will not tour for the present.

"Honeydew" opened in Grand Rapids, Mich., on September 18th, playing to receipts of \$17,000 on the week. It played a week in Indianapolis to good business. Its two-week run in Chicago, however, was not productive of good receipts, and Joe Weber decided to close it.

## "GRAND DUKE" COMING IN

Lionel Atwill's appearance at the Lyceum Theatre in "The Grand Duke" is announced for Tuesday night, November 1. This play, which is the work of Sacha Guitry, the author of "Deburau," has been adapted by Achmed Abdullah, and is being produced by David Belasco. Mr. Atwill's supporting company will include Lina Abarbanell, Vivian Tobin, Morgan Farley and John L. Shine.

## "UNDERCURRENT" IS NEW PLAY

Boston, Oct. 17.—"The Undercurrent," written by William H. McMaster, the newspaper man responsible for the uncovering of the famous Ponzi story, will be produced here at the Somerville Theatre, Oct. 24th. This is the first of four scripts written by this author to be produced but his work along other literary lines is well known.

## HILL TO DO "BOOB"

Gus Hill has added a new cartoon comedy to the list of cartoon shows he already has out in the form of "Boob McNutt," based on Rube Goldberg's well known cartoons. The other cartoon shows are "Mutt and Jeff," "Abie the Agent" and "Bringing up Father."

## HIPPODROME RECORD BROKEN

Sixty-eight thousand persons saw the new production at the Hippodrome "Get Together," last week. This breaks the attendance record for the big playhouse.

## SUES FOR FILM DOG'S DEATH

F. M. Stone has through his attorney, J. W. Wyte, brought an action for \$10,000 damages against Warner Brothers, the film producers, for the death of the acting dog "Sherlock Holmes."

The papers in the case were filed on Monday and in them it is alleged that the dog lost his life at Delaware Gap while at work on a picture called "Spec's School Days" in which Wesley Barry is to be featured.

It is alleged that the dog's death was caused as the result of carelessness in the selection of props used in the making of the picture.

## CAN'T EXAMINE FRAZEE

H. H. Frazee, theatrical manager and owner of the Boston American League Baseball Club, will not have to submit to an examination before trial by his wife's attorneys in her suit for absolute divorce by reason of the reversal by the Appellate Division of the Supreme Court decision granting the order for the examination.

Mrs. Frazee wanted to examine her husband to ascertain his financial status, but the judges of the Appellate Division decided that she could not do so until she had firmly established the right to a judgment in her favor.

## BIG ALIENATION SUIT FILED

Boston, Oct. 17.—Mrs. Harry S. Bradstreet, known to the stage as Laura Lamosaine, has filed an alienation suit for \$250,000 against Mrs. Alice F. Wallace, rich widow of Rochester, N. H.

Mrs. Bradstreet declares her marriage was a "Back Bay romance with a stage setting," but that her husband took altogether too many trips to visit Mrs. Wallace. The visits, says Mr. Bradstreet, were of a strictly business nature.

## SHERMAN PLAY OPENS MONDAY

WASHINGTON, Oct. 17.—"The Man's Name," a new play by Eugene Walters and Marjorie Chase, will be presented at the Garrick Theatre next week by A. H. Woods. Lowell Sherman, recently connected with the Arbuckle scandal, and Dorothy Shoemaker are featured.

## BRADY MAY GET MANN SHOW

Negotiations at present pending between Louis Mann and William A. Brady by which the latter will take over Mann's show "Up In the Mountains," will end the actor's losing battle to efficiently produce the show without surrendering to Equity Shop.

Mann, who is an ardent member of the Actors' Fidelity League, vowed that he would produce "In The Mountains" efficiently without the aid of Equity actors; but since the play was presented out of town it became apparent that he had not succeeded. By William A. Brady's action in taking it under his wings, the show will be recast with Equity members in the poorly handled parts, as Brady is a member of the Producing Managers' Association, and Equity Shop cannot be enforced against him.

"In The Mountains" played in Baltimore and Washington and was to have followed these engagements by bringing the show into New York at one of the Broadway houses. The show was mercilessly ridiculed by Washington critics—the panning bringing a scathing denunciation from Mann from the stage the night following the publication of the reviews of the show.

Sam Shipman, who is co-author of the piece with Clara Lippman, saw the show in Washington, and demanded that changes be made in the cast under threat of removing his name from the billing as author. Lee Shubert saw the show in Baltimore and advised a complete change in cast before attempting to bring the play into New York.

After closing in Washington "In The Mountains" was brought into New York for repairs. It is evident that the repairs could not be effected without recourse to outside aid.

The show is said to have cost Mann \$22,000 so far.

## PEOPLE'S PLAYERS SEASON OPENS

"As Ye Mould," a three act drama by Charles Mackaye, will be the inaugural bill of the People's Players at the Fifteenth Street Theatre, on Wednesday, Oct. 19, under the direction of Geoffrey C. Stein. The cast will include Helene Lackaye, Alice Fleming, Leonora Bradley, Charles Hammond, Edwin H. Morse, Chester Herman, and Geoffrey C. Stein.

This is the first of a series of six plays to be produced by the People's Players at the Fifteenth Street Theatre for five weeks each. The second will be an English translation of Sholem Ash's "The God of Vengeance," and the third the first production in English of Francois de Curel's "The New Idol."

## BANDIT HOLDS UP BOX OFFICE

TERRE HAUTE, Ind., Oct. 15.—A lone bandit last night held up and robbed the box office of the Hippodrome Theatre taking \$600 in currency and discarding \$75 in silver because it was too heavy to carry.

At the point of a gun the robber forced Manager Ross Garver and Treasurer Pat Heavy to hand over the night's receipts and escaped to the street, losing himself among the crowd. The Hippodrome, one of Terre Haute's largest picture houses, is located on one of the busiest corners and made more so because of Saturday night shoppers filling the streets.

## THREE PRESIDENTS AT KEITH'S

WASHINGTON, Oct. 17.—President Harding last Friday evening attended the performance at the Keith Theatre here. Chief Justice William Howard Taft attended the same performance on Thursday night, and on Saturday evening ex-President Woodrow Wilson saw the same bill. It probably was the first time that a president and two predecessors in the high office attended the same theatre in the same week.

## KALLESSER AFTER PLAY PIRATE

Michael Kallester, with offices in the Columbia Theatre building, has engaged Joseph Strauss, attorney, to commence action against a manager whom he alleges is making a wildcat tour through Pennsylvania with a play which infringes on the play "A Chance Every Girl Takes," of which Kallester is owner.

## LEADER ALLOWED TO PLAY

OTTAWA, Canada, Oct. 15.—The Albert De Courville revue, "Hello, Canada," which was brought over from England by the Trans-Canada Theatres, Ltd., opened on Wednesday to a capacity audience. The show was well received.

J. Culrick, the English musical director of the show, who was at first refused permission to work with union musicians, led the orchestra. The local union, which is a branch of the American Federation of Musicians, with headquarters in New York, threatened to stir up an international fight by its original declaration that Culrick would not be allowed to play. Later, however, the union leaders agreed to allow Culrick to play with union musicians.

NEW YORK, Oct. 17.—Jos. N. Weber, president of the American Federation of Musicians, said today, when interviewed by a CLIPPER reporter, that the whole of the Culrick affair had been in the hands of the Canadian locals of the Federation from the beginning. He said that he had refused permission to J. Driscoll, head of the Trans-Canada Theatres, Ltd., when the latter had wired him asking him to issue an order allowing Culrick to play with union musicians in Canada, because he could not interfere with the rulings of any local union.

## SUES FOR \$3,500

F. Ray Comstock, the theatrical producer, filed suit in the Supreme Court last week against Harry Fox, the comedian, for \$3,500 alleged to be due on a promissory note dated January 7, 1920, and due two months from that date. Suit was brought through attorney William Klein.

Jules Kendler, of the law firm of Kendler & Goldstein, attorneys for Harry Fox, filed his answer in the suit this week in which he sets up a counterclaim for \$8,400 Fox alleges is due him according to contract with Comstock. According to the answer filed, the \$3,500 was advanced to Fox when Comstock signed him up to play for twenty weeks during the season of 1919-1920 in the unsuccessful play "Zip! Here Goes a Million!" Fox was to get a salary of \$700 a week, but the show only lasted three weeks on the road—not getting as far as Broadway, its scheduled destination. Fox therefore asks for damages of \$8,400, representing seventeen weeks at \$700 per, less the \$3,500 advanced.

## WILMINGTON HOUSE CLOSES

WILMINGTON, Del., Oct. 17.—Saturday night's performance of "The Wandering Jew" at the Playhouse was the last under the present management of Ginn and Topkis interests, as they have decided to close the Playhouse theatre because of the high cost of operation and the small patronage. They have given up the lease on the house.

During the war period this house did an enormous business but dropped fifty per cent following the declaration of peace and the curtailment of munition manufacturing, the town's principal industry. It is understood, however, that a Wilmingtonian who feels that the city should have a theatre for standard plays, has interested himself in the subject, and is giving serious consideration to taking over the theatre and reopening it in the near future.

## LONG TO DO "JAPPYLAND REVUE"

Charlie Long, formerly of the movies, and now appearing in vaudeville, will in conjunction with Irving Clark, co-operate and produce a new Revue with five girls and two men. The act will consist of special scenery and costumes.

Mr. Clark will be the featured comedian, while Mr. Long will be the leading man. The act is now in rehearsal, and will open shortly. The act will be known as the "Jappyland Revue."

## "TANGERINE" TO STICK

"Tangerine," Carle Carlton's musical comedy, seems set for a long run at the Casino Theatre, seats being sold as far ahead as New Year's Day. The show opened on August 9, and was the first legitimate hit of the season.



# VAUDEVILLE

## SHUBERT SHOWS TOUR AS UNIT

### FOURTEEN HOUSES OPEN

After four weeks' trial the Shuberts are still keeping to their original unit-show plan in their vaudeville venture. The routing of the shows, now that the new vaude-circuit has advanced from the chaotic condition unavoidable in the first few weeks is as follows:

Philadelphia is the central point of the circuit, with Washington next and then Baltimore, Pittsburgh, Dayton, Cleveland, Detroit, Chicago, and after a week's lay-off the Forty-fourth Street Theatre in New York, then Boston, Brooklyn, Winter Garden in New York and close in Newark, unless and until new houses are opened.

The only exceptions to the unit-show rule are in the cases of houses like the Winter Garden or houses with strong competition, where extra acts are added.

During the first few weeks of the operation of Shubert Advanced Vaudeville the original shows were broken up in several cases. Some shows were practically remoulded. Now, however, the thirteen shows so far working are practically set for the rest of the route.

### ARGUMENT POSTPONED

The argument on the suit commenced by the Shuberts in the name of the Winter Garden Corporation for an injunction restraining Joe Smith and Charles Dale, of the Avon Comedy Four, from appearing in any but Shubert Theatres, was postponed from last Friday to Friday of this week. The hearing will be held before Judge Julius Mayer in the Federal District Court.

Kendler & Goldstein, attorneys for Smith and Dale, will file their answer to the suit this week. Their major contention in defense of the team breaking with the Shuberts and going over to Keith vaudeville is that the Shuberts violated a specific term in the contract when they advertised the act as the Avon Comedy Four for their scheduled opening at the Winter Garden on September 26.

### BO-KOU AGENCY STARTS

The A. Bo-Kou International Vaudeville Agency has opened offices in the Romax Building, at No. 245 West 47th street. A. Bo-Kou, who is the president of this agency, as well as of the A. Bo-Kou Picture Corp., Inc., in Paris, is sailing for Europe shortly, for the purpose of establishing offices in Vienna, London, Barcelona, Berlin, and Rome. He is planning on importing several acts.

### FOREIGN ACTS ARRIVE

Shuberts' imported vaudeville acts are beginning to arrive. The latest are—Lord-Ain, the vocalist; the Rigoletto Brothers and Swanson Sisters and the Boganny Troupe, the latter troupe opening this week at the Winter Garden.

W. L. Passpart, foreign agent, was also one of the arrivals in this country last week.

### WHERE IS BILLY JACKSON?

Billy Jackson, formerly of the vaudeville team of Stein and Jackson will receive valuable information by communicating with Mr. Chesterfield, secretary of the N. V. A. as soon as possible.

### HOYT IN VAUDEVILLE

Waite Hoyt, the baseball player, began his career in vaudeville Monday, at Loew's Metropolitan Theatre.

### NEW ACTS

Glad Moffatt, billed in the past as "the Glad Girl" has a new act which she expects to present in New York shortly.

Shi Nightingale and Bob Robbins & Co. will be soon seen in New York in their new act "Marie."

Peggy Parker and Harry Koler are the featured members of a new act presented by Harry Delf. The act made its first appearance in New York last week.

Tony Martin and Manny Koler as a new team have a new act which they call "The Tale of a Coat."

Charlotte Worth after a recent nine month tour of the Loew circuit will start back over the time again with a new act known as "Just Songs."

Mr. and Mrs. Billy Empey Van have a new act written by Paul Keno based on a cornfield romance and titled "Feather Your Nest."

Gus Mortimer and Mona Fay are rehearsing a new act. Miss Fay has until recently been under the management of John Cort. The act will be called, "The Rube and The Actress."

Will Jennings, formerly of Jennings and Mack, are a new combination. They are presenting the "Camouflage Taxi."

Archie Hendricks and Donald McCloud are a new team and opened their act last week. The act, written by John P. Medbury, is titled "I Beg Pardon."

Harry and Tom Linton have a new novelty act entitled "In Alaska." It calls for special scenery.

Dan Mason, better known as the "Skipper of Toonerville Trolley," after Fontaine Fox's creation, is contemplating going into vaudeville. Mr. Mason originated the screen characterization of the well-known "Skipper."

The Nevins Sisters, formerly with "Tickle Me," have teamed with Jim Sweeney (Duffy and Sweeney), in a new act to open this week.

Marcelle White, late partner of Oscar Lorraine, opens in her new act on the Interstate this week. The act was written and produced by Gil Brown of Chicago.

Bobby Beaumont is preparing a new female impersonation act, which he will do in vaudeville accompanied by a pianist. He expects to open shortly at a local house.

The "Nine Mischief Makers," the school-room act, went into rehearsal Monday, and is to open in the near future.

Archie Onri and Dolly will do a new juggling act.

### CHAS. W. JONES IS DEAD

Chas. W. (Paddy) Jones died last Friday following an operation at a Brooklyn hospital. Mr. Jones prior to his death was for the past three years employed as flyman at Fox's Ridgewood Theatre. He was a charter member of the I. A. T. A. E. No. 4 local in Brooklyn.

### LOUISE BOWERS DIVORCED

Louise Bowers, of the vaudeville team of Bowers and Irwin, obtained an absolute divorce last week in the Brooklyn Supreme Court before Judge Aspenill. In private life Miss Bowers was the wife of Aubrey MacLeod, a former actor. S. H. Lagusker was Miss Bowers' attorney in the action.

### FLORENCE WALTON IN NEW ACT

Florence Walton's new sketch entitled "Montmarte" is to be produced at the Keith Theatre in Mount Vernon next Monday. She is to be assisted by a company of nine, including Leo Leitrum, Alex Vlad and Dolin, a violinist.

### FASHION PLATE OPENS SHOP

The Creole Fashion Plate and Bobbie Simonds, his former pianist, have opened a millinery shop called The Creole Fashion Shop, at No. 227 West 45th Street. Simonds is the active manager of the business.

## KEITH TO OPEN THREE HOUSES IN DAYTON

### VAUDEVILLE IN ONE

DAYTON, O., Oct. 17.—The Keith interests will, when plans now being put into operation have been fully carried out, have three theatres in Dayton, two of them new houses.

George Rapp, an Indianapolis architect, who has constructed several other Keith houses, has been commissioned to draw the plans for these two houses. Of the two houses, only one will play vaudeville, the other to be devoted to high-class first-run pictures. The Keith people now have control of the Strand Theatre here and when their new houses are completed, they will hold three houses in this city.

The new vaudeville house is to cost \$750,000, and will be built along similar lines as other Keith vaudeville houses. It is expected to be ready for occupancy early in the fall. The Keith interests will be without a vaudeville theatre in this city between the closing of the present Keith house and the opening of the new one, as the Strand Theatre, which they control, is unavailable for vaudeville, due to previous contracts which cannot be broken.

The Keith interests are also constructing two new theatres and an office building in Cleveland at a combined cost of \$4,200,000.

### WILL ROGERS FOR VAUDEVILLE

Will Rogers, who for the past three years has been devoting all his time to pictures, is planning to return to the spoken stage for a few weeks and has prepared a vaudeville act which is being offered to the bookers.

Rogers is coming East the latter part of the month and plans to play four or five weeks before returning to the pictures; \$3,000 a week is being asked for the act.

### HANNEFORDS WITH SHUBERTS

Poodles Hanneford, the riding clown of the Hippodrome and his family of Riding Hannefords have been engaged by the Shuberts for their vaudeville circuit to commence at the closing of the circus season next month. The act consists of eight people and nine horses and will probably be the biggest act of its kind on the vaudeville stage.

### ACTOR'S WIFE KILLED

Mrs. Jesse Whitelaw, wife of Arthur Whitelaw, who was appearing at Proctors Fifty-eighth Street theatre last week was knocked down and killed Saturday night by an Eighth avenue car after leaving a registration booth at 139th street.

Mr. Whitelaw was notified at the theatre and fainted after identifying the body.

### FOREIGN ACTS FOR KEITHS

Among the European acts to arrive in the United States this week was Delvine and LaRoche, who come direct from the "Follies Bergere" of Paris where they were billed as the European Eccentrics. They are routed over the Keith Circuit and this is their first appearance in this country.

### NO CONCERT AT ATLANTIC CITY

ATLANTIC CITY, Oct. 17.—Owing to the preparations made to house "The Wandering Jew," which will have its premier here tonight, the Apollo Theatre was forced to cancel its regular Sunday concert yesterday. Commencing next Sunday, concerts will be resumed and continue throughout the season.

### N. V. A. COMPLAINTS

The firm of Hockey and Green, producers of "Minstrel Monarchs" and "The Comebacks" have complained against the act known as the "Fire Pioneers" stating that much of the act and its business belongs to them.

Victor Moore complains that the "fence gag" being used in Frisco's act is his property.

Webb and Hall in a complaint against Manion and Arnold state that the latter are using their material and business, especially the guitar pantomime.

H. Robert Law and Ernestine Myers in a complaint against Edward Stanislov, the dancer, contend that he is using billing originated by them.

### DOWLING DOING TWO ACTS

Eddie Dowling has been booked over the Shubert time and will do two acts on each bill. The first will be a new musical act, "Irene, Sally and Mary," in which he will be starred, supported by a cast of five. In addition to this he will do his single in which he appeared for several years before going into productions.

"Irene, Sally and Mary," is said to be a pretentious offering, the music of which is by J. F. Coots, the lyrics by Raymond W. Klages and the dialogue and situations by Dowling.

### KEITH CELEBRATION STARTS

E. F. Albee, Saturday, sent telegrams officially opening the "third of a century" celebration of the B. F. Keith vaudeville in all cities where there are Keith houses.

The returns received late Saturday night at the offices of the Keith enterprises, in the Palace Theatre, showed that the theatres played to capacity houses. The managers of the theatres gave short talks on the long career of this circuit, and special music was played marking the new era in the variety circles.

### FREE CONCERTS AT THE ALBEE

PROVIDENCE, R. I., Oct. 17.—The first of the free concerts given under the auspices of E. F. Albee and the *Providence Journal* will take place next Saturday morning at the Albee Theatre. Mme. Avis Bliven Charbonnel, pianist, Effin Spigel, 'cello Soloist, who recently came from Russia, and Willard C. Amison, tenor, will furnish the entertainment at the concert, which is the first of a series.

### TO BAR PROHIBITION GAGS

In a recent proclamation issued by the Prohibition Enforcement Bureau they request of vaudeville and motion picture theatre managers to curtail jests and gags on prohibition and allied subjects. According to the bureau's Acting Director Yellowley, pictures and performers invite disrespect for the law by derisive remarks or scenes depicting violations.

### "POLLY COMES HOME" ROUTED

CHICAGO, Ill., Oct. 17.—Ottile Corday opened in her new act "Polly Comes Home" at the Orpheum Theatre, Gary, Ind. and proved a decided success. Miss Corday has been routed by the W. V. M. A. for a tour of their local houses, playing them consecutively.

### SHUBERTS BUY "MAJESTIC"

The Shuberts have bought the theatre formerly known as the Majestic in Louisville, Ky., have renamed it the Shubert, and on Monday night dedicated it as a legitimate house with Olga Petrova in "The White Peacock."

### ROLAND YOUNG FOR VAUDEVILLE

Roland Young, last season with "Rollo's Wild Oat" is going into vaudeville and will be seen in a new playlet by Clare Kummer. He will open at Proctor's Mt. Vernon on October 24th.



# VAUDEVILLE

## PALACE

S. R. O. and everybody cordial toward the players. As for the bill, with apologies to Holmes, "man wants but little here below." Bob Prender Troupe, an unusual act of the opening sort, dispensed some novel stunts, dancing, and some clever still walking by the whole troupe, nine in number. With their make-up and false faces and heads they were a riot.

Jack Rolls and Ruby Royce, in the second spot, lived up to their billing "class and speed." The couple offered some intricate soft shoe dancing, and scored strongly. Their encore was cut short when the orchestra leader failed to decide on the right cue.

Eddie Buzzell and company gave a miniature play in four acts, "A Man of Affairs," the laughs being frequent throughout. As a wise-cracking rube, his experiences as he leaves the old home town, and meets a girl in a fashionable restaurant in the city, acts as model for an artist, almost marries a rich old lady, and finally lands in a soft berth in a cookie factory started by his old girl from home, are all humorous. The cast was adequate, especially Ethel Russel as Mary, the girl from the country, who has the combination of beauty and brains, plus a dainty personality, flitting all through the act, second only to Buzzell himself.

Billy Glason in "Just Songs and Sayings," offered a humorous line of songs and monologue, dealing mostly with girls. About everything in the act is clean cut, as is the appearance of Glason, who put all of his stuff over with a bang. His stories and gags were bright and up to the minute. Toward the end of the act he sang "Dapper Dan" and for an encore recited his dramatic composition "The Matrimonial Handicap."

The first half was closed by Irene Bordoni and Leon Varara offering "The Evolution of a Pianist" and a cycle of popular foreign and American songs. The act went over very well, Miss Bordoni being at her best. For detailed review see "New Acts."

Karyl Norman, "The Creole Fashion Plate," still takes the audience by surprise when he removes his wig and changes his voice. His songs went over well as usual and his costumes and creations are more wonderful than ever. He sang "Sunkist Honeymoon" for an opener, and like the artist that he is, put over "I Want My Mammy" in a way that made a hit, for his style is peculiarly adapted to that type of song which he does to perfection. After singing "Daisy Days," by request in overalls and straw hat, he changed his dress to one of his new creations and gave his impression of a Parisian prima donna singing "Cherie." For an encore he did "Weep No More" and legitimately stopped the show.

Paul Whiteman and his Palais Royal Orchestra opened the third week of their engagement here and scored a hit as usual with their style of jazz music. If there is any melody left in a score after Whiteman gets through playing it, the composer himself would have a hard time trying to find it. The musicians, being versatile, and the arrangements done according to Whiteman's own idea, everything possible is gotten out of each number played, which is one reason why they are so popular. "All That I Need Is You," "To a Wild Rose," "Chopiano and Hot Lips" (as piano solos), and "Just Blue," were their selections. By request they played "Yoo-Hoo," "Wang Wang Blues," "Sweetheart." The last three numbers they have recorded on the phonograph.

Those in the audience who wished to stay for the Chaplin picture were not discouraged by Bert Fitzgibbon, who closed the show. Assisted by his brother, Lew, and Peaches, the blonde who "lends refinement to a rough act," he entertained the house as easily as though he was in a spot higher up on the bill. M. H. S.

## VAUDEVILLE REVIEWS

### RIVERSIDE

June and Irene Melva opened the bill with some marimba playing which was good and which received generous applause. The two sisters play some of the popular, semi-classic and classic music on their instrument. In the solo number the marimba sounded like an organ, the tonal quality deep and melodious. The two girls have a novelty in a row of wine, beer and whisky bottles, which are filled with some fluid, and, when played with the marimba sticks, sounded like the xylophone. A good opening act.

La Bernicia and Company, a dancing act embracing three or four different styles of dancing, was well executed, and held down, with no difficulty, the second spot. There is a harp that is used in the act more or less for the effect, and which is unnecessary. It was slightly out of tune with the orchestra, and was barely audible. The dancers, of which there are four, did their work in their own style, and did it well. There was a toe dance by La Bernicia, which was followed by an Egyptian dance by two young ladies, a Hallowe'en dance, and the closing number, which was done with plenty of snap and dash. The act scored well.

Clara Howard, who should be billed as the "Girl with the smile," was all to the good. There was her usual line of fast comedy, followed by the costume-changing on the stage, which caused laughter. One of the hits of the bill was scored by her.

Claud and Fannie Usher, with their sketch, created a sensation with their rapid changes from the ridiculous to the sublime. The sketch is written about a little girl, who is to be adopted by a rich, but love-poor Doctor Kelly. There is much cute dialogue, and some of the "Bowery-moll" humor injected in the offering. The mother of the girl, who is on the stage, turns out to be the sweetheart of the doctor, and the act closes with a smash that went over big.

Ruth Budd, who pops unexpectedly out of the piano-lamp shade, had a bad cold, but managed to get over without much difficulty with her singing and ring work. The pianist, however, should attempt in his solo number, to work up the treble notes in the same manner as he has worked up the bass.

Chas. King and Lila Rhodes did well. Their auto is supposed to have broken down en route to the theatre, and, after much discussion, the two hail a passing taxi and arrive at the theatre. As the piano player is about to play the act himself, King rushes on, discards his hat and coat, makes his bow and an apology, and goes into the act. His dancing is good, but his singing is better and his vocal numbers went over well. The girl, Miss Rhodes, is attractive and works well. The piano player is a credit to the act; he plays well and is in addition a good performer. The act was enthusiastically applauded at the finish and took a half dozen bows.

Edward Miller sang his semi-classic numbers well, and got over in fine shape. Miller's voice is a fine tenor of beautiful quality and he sings with style and intelligence. The yodelling number, "Sleep Baby Sleep," which was done as an encore, was well received, and fitted in very nicely with the rest of the program.

The Avon Comedy Four closed the bill. Sammy Mann, a new youngster in the show business, was a riot with his number. Mann does not go down into the footlights as he did on his opening performance, and as a result, gets over much better. The act should have come opening the intermission, but, even in its place as closing, —nuff said. D. S. B.

### COLONIAL

This week's show at the Colonial is undoubtedly one of the best balanced bills that house has had so far this season and probably the best they will have for some time to come. So many acts threatened to stop the show that it was hard to tell which was the real hit of the bill.

After a final vote it is likely that Victor Moore & Company with his burlesque on a team of very bad actors would weigh slightly heavier. With the skill of an artist he wrapped the audience around his finger on his first entrance and kept them there until he left the stage with their cries, whistles and applause for more ringing in his wake. That he knows his business is readily seen through the hokum that he has inserted here and there, not too much to overdo it, but just enough to make them want more. His poem on the grave and fearless fireman is a classic and with its side line business should place it among burlesque's cleverest bits. His wife and the rest of the company, of one, are more than usually clever.

Harry Fox, closing the bill, came next in popularity and well he deserves what he got. Little can be added to the story of Harry Fox and what he has to offer in the way of a vaudeville attraction. With the assistance of Beatrice Curtis, whose timid personality catches like fire he kept them in their seats after eleven o'clock which is saying plenty for any act in vaudeville.

Kenney & Hollis opened the show with their foolish chatter on "The Two Doctors." The drop used on which were written many wheezes, both old and new, gave them a laughing start. They carried the laugh straight through and at the finish were calling them out to see if Kenney could dance as well as he had bragged of throughout the act. This act took three bows.

Buckridge and Casey with their new act had a little the worst of the break due to the inability of the orchestra to catch on to their music, but despite this fact they carried the thing through with the assistance of the gang in the gallery who appeared to be with them and wanted to see them make good. The Trado Twins, two dancing brothers used in the act were ideally suited as fillers between the numbers of the feature and helped to lift the act considerably. At the conclusion of the act when called back Mr. Casey stated that he was sorry that it went as it did and apologized for Miss Buckridge, whom he stated was ill.

Rome & Gaut came next. These two boys stepped into the hearts of their audience the moment they stepped on the stage. The extremes of human architecture were enough to put the act over to say nothing of their ability as seasoned performers. They were forced to take four bows also returning in Vic. Moore's act that followed to help out with a little ad lib comedy.

Vic. Moore closed the first half sending them out for a breath of air with a smile in their hearts and a determination to laugh at the rest of the show even if it turned out to be a drama.

Mae and Rose Wilton opened the second half with their pretty little music act consisting of violin and piano. The audience was in a receptive mood and their finish of harmonizing the blues brought them five encores.

Another apparently new act followed the girls. This was William Seabury & Co. Mr. Seabury is an exceptional dancer and his company are four girls, a pianist, and a colored boy who doubles as pullman porter and East Indian slave. The act opens in a pullman and represents a dream. The sets and changes of this act were many and beautiful and the only thing that could be said against it was its length. E. H.

## WINTER GARDEN

The Seven Blue Devils opened the bill on Monday afternoon. They do some excellent and picturesque acrobatics, winding up with whirlwind somersaults that drew a good hand.

Mossman and Vance were on number two. We reviewed this act in these columns a few weeks ago, and we find them the same natty boys in evening dress, doing some really clever dancing. They were well liked and received their due share of applause.

Ziegler Twins, unprogrammed, replaced McConnell and Simpson, who were further down the bill. The Twins do some dancing in full stage with special black velvet curtain. Their routine of dances are roughly staged, and lack rhythm. The violinist who played during the interludes was well enough, but if he would pay closer attention to his costume it would help him greatly.

Lillian Fitzgerald, assisted by Billy Griffiths at the piano, was on number three. Miss Fitzgerald was a joy throughout, and deserved a much better spot. She is full of animation and exuberance, in short she is a very clever girl. Her character impersonation songs were mirth provoking, especially the Irish song; it was a scream and drew a thunderous round of applause. She scored a genuine hit and took several encores.

Lew Fields and Co. in seven scenes from Selwyn's "Snapshots of 1921" was on before intermission. Mr. Fields is still as funny as ever. His teutonic dialect brings back recollections of the good old Weber and Fields days.

He is assisted by a bevy of pretty chorus girls and a competent cast, including Lulu McConnell, who appears in a sketch further down the bill. The scenes are splendidly condensed, and the entire miniature production is entertaining. It is well staged, has some beautiful settings, and some of the costumes are gorgeous.

The act score tremendously, and took six curtain calls.

A. Robins, the walking music store, was on after intermission. We reviewed this act a few weeks ago, and we said that it was uproariously funny. After a second perusal of same act, we find Robins even funnier than the last time. This act is unique in its offering, and rendition. His grotesque imitation of musical instruments, and the funny props he uses, set the audience hysterical with laughter on Monday afternoon. He was a riot.

Yvette, with Eddie Cooke and Kimo Clark followed. This act is staged in a most beautifully draped setting, and is strikingly colored with embroidered roses. At rise the boys are discovered at the piano, dreaming. Entered Yvette, who played character impressions on the violin. The boys are also clever musicians, and provided a good deal of entertainment in the act.

Lulu McConnell and Grant Simpson did a comedy sketch. The plot deals with the tribulations of a trio of performers who are laying off. The argument pro and con are mirth provoking, and the act provided laughter throughout. Miss McConnell is a clever comedienne, and was the life of the act.

Fred Allen, born 1894, was on before closing. Why this chap should give his real age is a mystery, perhaps he thinks he might get a laugh out of it, however, at the opening we discover a sign reading thusly, "Mr. Allen is quite deaf, and if you care to laugh or applaud, please do so loudly." He then proceeded to tell some gags that were tottering from old age. One gag he uses "I know a friend of mine who was a chiropodist, but worked himself up to a throat specialist," should be eliminated at once. Mr. Allen laughed at his own jokes. The act "finished" with a banjo selection.

Joe Fanton and Co. closed the bill with some athletic surprises. M. R.



# VAUDEVILLE

## FIFTH AVE.

Three consecutive acts stopped the show at this house on Monday afternoon. The first of these was Howard and Lewis who resemble, both in material and treatment the acts which appeared about 1910. The straight is dressed neatly and handles no comedy whatever; the comedian appears as such, and handles the big ends of all the laughs. I only recall two other people who keep the audience in a continuous stream of hysterical laughter as these do—they are Charlie Chaplin and Joe Jackson. Each laugh has a beginning in a smile and is steadily built up until the onlooker cannot possibly contain himself.

Nat Nazarro, Jr. must have had a birthday over the weekend, as when reviewed at the 125th Friday he announced his age as seventeen; now he is eighteen. However, assisted by his noisy jazz band, Buddy, a soloist, and Helene, another dancer, he was accorded such an ovation that it was some time before he could even make a speech.

The third show stopper was Bert Kenney, in his comedy offering billed "Bert Kenney and I. R. Nobody." Opening with dialogue with his invisible partner about the latter's losing his wife, he put the audience in good humor, and when he took on the attitude of a school teacher, lecturing the married men he started them going with applause and laughter again, which was a remarkable feat considering the two preceding acts. Turning from the men to the women, his comedy kept getting over better all the time, and at the close his "blues" song brought down the house. The first encore concerned a Ouija board's advice on a crap game and the disastrous results; the second dealt with bootleg whiskey.

Rice and Elmer opened with a neat routine on three horizontal bars over a spring net. After the camouflage opening, which, being acrobats, they of course used, they went into full stage and started work. This is a good kind of act to open with, as the constant bounding up and down on the trampoline had a rhythm which the audience cannot help getting into. Otherwise, however, the act isn't much, as most of their tricks, which are difficult enough, lose their effect by the lack of danger to the principals if they should fall. Hardhearted, perhaps, but if some do the same things with only the floor beneath, it takes the zest out of seeing others perform with a safety valve.

Walsh, Reed, and Walsh, two men and a girl, with a singing act filled second spot. The men open with a duet which failed to get across. The girl enters, and a trio did a little better. The routine was varied by one of the boys imitating a violin, followed by one of a cornet. He then sings a Spanish song, after which he is requested by the other man to give an Irish ballad. This forms the basis for the closing number, the other two coming on and singing folk-songs introduced before the final chorus.

Arthur Astill has a new and very clever way of presenting a mimic and ventriloquist act. The curtain rises on full stage, a special barnyard set. Various animals are heard, and then Astill enters as a rube. He has a little crossfire with a girl, billed as Dairymaid. Being left to mind the baby, he performs the real body of the act, mixing up the kid's crying with talking to a man in the barn, imitating various birds and animals, and scolding a boy of about seven. The girl re-enters, and the closing is an imitation of a tin whistle which took him off to a good hand.

Mignonette Kokin and Two Cousins, closing, showed that too many puns become tiresome, even in vaudeville. Various well-known advertising pictures coming to life are the theme of the act, and all the talk is, as was said above, built around puns on these. The dancing and singing were better, and the act held the audience in remarkably well, probably because of its novelty.

W. D.

## SHOW REVIEWS

### 81ST STREET

A good house was present to receive the Balliot Four, who opened the bill with some demonstration of the strength of the "opposite" sex. Three girls, who, while they do not look capable of playing medicine ball with heavy hand weights, made no bones about throwing the weights over their heads to the next in turn, who, catching them, threw them to the girl next to her, etc., ad infinitum. The man in the act acted, for the most part, as the fulcrum of a flying trapeze which supported two of the young ladies, who held the weights in their teeth, by means of teeth straps.

Lillian Gonne, after a five minute stage wait, appeared from the depths of an ash can. Her monologue at the start showed signs of having been taken from the speech of Launcelot Gobbo, who is desirous of severing the acquaintance of his master, Shylock, in the Merchant of Venice. To be sure, the words are modernized, and the fight has been changed to the flesh and spirit instead of the heels and the devil, as in Shakespeare. However, after a few minutes of this nonsense, her "flesh" decides to crawl in an open window, and, accordingly, does this, finding itself in a room with a Christmas tree brilliantly lighted, with the presents on the floor beneath. A maid discovers the waif and aids her in her dilemma, which is, to wit, lack of clothes suitable for a winter's night. She is given a ballet dress, which, compared with her goloshes and holey stockings, make the effect ludicrous. She then gives a burlesque of Pavlova, going behind the scenes at the conclusion of her number, and removing her goloshes and stockings. From that point, the act runs smoothly and cleverly. When the act was over, Miss Gonne received three bouquets and a basket of flowers.

Bond and Magnuson offered "Remnants," a cute "homespun" act made out of whole cloth, and well finished. The story is of a farmer who has come to the city to sell a line of stockings, and who ends by getting an order and a wife.

Arthur West started something when he put on his act. He was a riot. All of the olio drops and number one drops were lifted, one at a time, disclosing West posing in a very dignified manner, on a table. The main part of the act consisted of telling the people, via an evening paper, what the critic has said about his act. It was amusing. Another feature which brought results was his warning and advice to the occupants of the bald-headed row to "let it go," after he had finished telling a joke. West is good, and knows how to tell, in an amusing way, how old the gags are which he is pulling. After he has started his patter, he tears the evening paper as though he were going to make some figure. When his last pun had been sprung, West throws the paper into the audience.

Ray Raymond and his melody charmers, three girls who "make three pianos sound like one," and two dancers, got over well. Mr. Raymond should sing his number so that people in the loges are able to hear him. We refer to the song prior to the triple Primrose routine. At the conclusion it was evident that he and Art West were pretty close to a "won by a nose" race.

Solly Ward & Co., in "Babies" was a scream. The act is well enough known by this time so that it needs very little reviewing. Briefly, the story is about a flirting husband, a jealous wife, and a French Soubrette, brunette, or whatever they call them—not forgetting the baby, who appears at the last to calm down the war area. Ward's misuse of the Queen's English, or the President's American, is ridiculous, and caused much unseemly mirth.

D. S. B.

### FORTY-FOURTH ST.

This house was packed on Monday night, and the bill was fairly entertaining, with acts evenly balanced.

Jolly Johnny Jones & Co. opened the bill with some versatile odds and ends, including dancing, pantomime, and tight-wire balancing stunts. This act proved very unique in its way and was neatly presented. It proved a corking good act for number one spot.

Rome and Cullen on number two spot were very effective. Rome starts off with a comic song, while Cullen flutters back and forth, creating laughter through his actions. They also did some good dancing, and their routine was smoothly balanced. The act winds up with some high stepping. They went over big and did several encores. Rarely do we see as good an act as this one on a number two spot.

Burt Earle and his eight girls got a round of applause at the opening. The scene represents a musical garden party, and at the opening the girls are discovered playing different kinds of instruments. Earle then entered and things began to liven up, his comedy talking banjo was mirth provoking and went over well. Earle has a pleasant personality, and besides being a clever banjost he manages to put over comic gags with good results. The girls are also very charming, and are excellent instrumentalists. The act went over nicely.

Dave Vine and Luella Temple were on number four. The act opens with Vine bringing in stand with a telephone on it, he sets it down and starts off on a funny line of patter. The comedy, however, became very unfunny when he became intimate with the audience, and proceeded to tell them how familiar he is with the women of the preceding acts. This kind of comedy is stale. Miss Temple then entered with a broad smile and asked him where the post office was. She proceeded to telephone, evoking a few laughs out of this bit. Then followed songs, dances, hokum, and nut comedy.

Joe Jackson was very familiar to the audience for he got a tremendous round of applause on his entrance. To put over pantomime and make an audience roar with laughter requires the quintessence of artistry, and Mr. Jackson proved himself as an artist of first rank. The complicated bicycle bit he does provided a laugh for each move. The audience were in convulsions from laughter at the end of his act. He was recalled several times but did no encores.

Ziegler Twins, whom we reviewed at the Winter Garden in the afternoon, appeared on this bill, replacing the Rath Brothers who hold a spot further down. The Twins still pranced around in the same manner we saw them in the afternoon. The violinist, who plays in the interludes, has put on a dinner jacket for the evening performance, and was much more effective.

Buddy Doyle, the black face monologist, was on after intermission, started off with a comedy song that was pleasing, and then did a travesty on "A Fool There Was" that was very funny. He put over several comedy songs in a fine showmanship manner. Mr. Doyle is a clever comedian and scored a personal hit.

The Rath brothers followed. This is the best acrobatic act seen in a long time. The boys work with ease and repose, and the feats they perform are truly amazing. Rarely do acrobatic acts take encores, but they were forced several encores.

Jimmy Hussey and the Century Revue closed the show. This offering held the house to the end. The first scene representing Broadway, with Hussey as a Yiddisher cop, was a scream, and the dialogue is very original.

M. R.

## NEW ACTS

(Continued on page 12)

### IRENE BORDONI

Theatre—Palace.  
Style—Singing.  
Time—17 minutes.  
Setting—In "Four."

This is Miss Bordoni's first appearance here since she closed in "As You Were." But what a different Bordoni.

Grey cyclorama drop, with opening in the back revealing a colored place drop with purple and blue lighting effects in rear. Leon Vavara billed both as "with" and "assisting" Miss Bordoni, opened act by playing a few bars on the concert grand piano on the left of the stage.

Miss Bordoni entered soon after, clad in a Spanish costume of white crocheted lace and of georgette, mantilla, and with a rose bouquet hanging at her corsage. She announced that she would explain the story attached to the Spanish number she would sing and after the story sang the song in Spanish. If we heard correctly the title was "The Charm of the Mascot." The song was done in excellent voice and style, with a dramatic touch here and there.

Mr. Vavara filled in the interval with his impression of "the evolution of a pianist." He started with the finger exercise tunes, in turn playing the easy compositions until he reached the "Hearts and Flowers" stage. Gradually and explaining as he went along he played classical and operatic selections, one of which was done with one hand.

Miss Bordoni arrived for the next number wearing a dress of black velvet, trimmed with red, and looked like a typical Mademoiselle, warm and radiant. She sang "Mon Homme" (My Man) in French. This she did slowly and with great care with the emphasis that the French language allowed her to do and made of it a most effective number.

After Vavara obliged with a series of jazz selections on the piano, ending up with "I'm Nobody's Baby," and "All By Myself." Miss Bordoni put over her most striking bit. She wore a navy blue gown trimmed with silver spangles and white beads, pumps and hosiery to match the blue of the gown. She carried a blue fan of birds of paradise feathers, and hat of white iridescent material, turned up in the front gave to her personality an air not easily attained by the average vaudeville performer. In English she sang "I'm going to do it if I Like It, (and I like it)" which is a clever song and suitable to her naive manner. By request she sang her old success, "If you could care for Me," which closed the act.

Miss Bordoni was in excellent voice, doing her numbers well and was graciously received. Her gowns were beautiful and the way she wore them was in no way suggestive of trying to be flashy, or unnecessarily décolleté. Theatre goers are benefited by the addition of her piquant personality and manner of singing, for she offers an act that is neither too short nor too long and her vivacious manner is a relief and surely variety is as far as she and her singing are concerned, for the foreign numbers are far from being slow.

Leon Vavara is a skillful pianist and his technique is above the ordinary. His manner of filling in the intervals is pleasing, getting an unusual hand for a soloist. The act on the whole is an excellent singing act with an excellent star, going over to a tremendous hand when reviewed.

M.H.S.

### J. H. HOLBROOK ILL

J. H. Holbrook, of the Musical Holbrooks, is seriously ill at his home in Chelsea, Mass.



# VAUDEVILLE

## STATE (Last Half)

The bill at Loew's newest theatre for the last half of this week is a considerable improvement over that of last week. Better balanced, running smoother, and on the whole better material all the way through. Murray and Gerrish followed the feature picture, the "Cup of Life." This was probably the only mistake on the bill. This act should have been in second or third position and is in no sense an opening act. The act is typical of the theatre. It is clean, cute, and the type of act that a better three a day audience enjoys. They were well received, but would have been far better liked further down the bill. (See New Acts.)

Willing and Jordan (man and woman) came next. The man as pianist and the woman as singer went over big with the special numbers, or at least the numbers went over. The act is apparently in need of work to whip it in smoother running shape. Then, too, there is often the excuse of the newness of the house. This was the first time that this act has played in this theatre, and it's noticeable that it takes one or two shows for some acts to feel at home.

C. Wesley Johnson & Co., the company consisting of four colored people jazz band, that could sing as well as play, came third. Opening in full with a syncopated selection that made the audience sit up in their seats they started off with a bang and continued it until the finish. The pianist was noticeably the best musician of the act, but at that they were all good despite the fact that it could be readily seen that they hadn't played long together. But the high spot of the act was not in the playing but in the singing. The act closed to the melody of some darky "blues," and its send off marked it as one of the hits of the bill.

"Business Is Business," a comedy skit of four people showing the troubles of a couple of partners in the shirt waist business, was fourth. Scattered through the act were many laughs, but not as many as the situation called for. The idea was based on reducing expenses during a dull period. The partners were anxious to get rid of their high salaried sales lady who came to work at 11:45 and went to lunch at noon. The situation was, that neither had the nerve to discharge her in person, and not knowing how to spell "resignation" they could not request it in writing. The office boy was also a source of annoyance to them, particularly so when he acquired a pair of long pants and requested a raise due to his lengthened trousers. As a whole the act went over very well, but could be improved at the finish.

Fay Marbe, with all her personality plus many new and daring gowns of iridescent material, closed the show. As the star of the bill, she immediately assumed that attitude, and much to the approval of her audience carried it through the act. With the assistance of a pianist she revved various stars in their hits intermingled here and in spots with dances of her own. She was forced to take six bows before the finish picture was allowed to go on. E. H.

## PROCTOR'S 23rd STREET (Last Half)

Charles Henry's pets opened the bill to an excellent and appreciative audience. The act is composed of some cleverly trained canines. The dogs do some posing that is really clever, for their different positions they take, they stand as still as a statue.

Pan American Four were on number two. This is a quartette consisting of four colored singers. They do some fair harmonizing, but the numbers they do could be improved as far as melody is concerned.

Alice Hamilton on number three proved to be the most old fashioned mother we have seen in a long while. Her characterization is perfect. She has a line of patter, relating about her boy who had been to the city, that is delightful. The laughs she provokes are of a most wholesome nature. She is a joy throughout. Miss Hamilton is an artiste, and she scored tremendously.

Mark Hart and Co. did a comedy sketch that was replete with laughs and was well liked. The plot deals with the implacable father who does not consent to his daughter marrying a certain young man. The love swains, however, manage to invent some scheme, they put it over on him, and everything ends happily. The act went over nicely.

James Thornton was on before closing. The well known monologist has a line of comedy that was one scream after another. Thornton certainly knows how to get the most out of his material, his delivery and enunciation is clear and perfect, that not once does any of his gags miss fire. It is a pleasure to sit through and listen to him. His line of comedy is clean, and the audience just ate him up. If vaudeville had more monologists like Thornton it would be greatly enriched.

Frances Belle and Boys closed the bill with some clever dancing that was well applauded. For further details see under New Acts. M. R.

## KEENEY'S (Last Half)

Opening the bill was Sig. Franz and Co., with some bicycle and monocycle work. Franz was very funny with his comedy, all of which was legitimate. The girl is attractive, and was recognized by the audience for her work on the bicycle. Franz uses, for the feature of his act, a ten-foot monocycle. The act scored in the first spot.

Ward and Gory, two men, have an attractive offering in the form of a "musical." Both men do good work on banjos, which they used as an introduction. After a fast number, one of the partners takes up a violin, and put over his numbers in good style. He plays his violin in different positions, and, while doing an unusually difficult one, missed his stroke, nearly falling. With a true sense of showmanship, he recovered, going into a somersault, playing the while. The act also used a novel attachment to their instruments, a horn, fastened to the sides, thereby increasing the volume, and the quality of the tone. The violinist had six violins, in gradations, down to a three-inch instrument.

"The Corner Store," a humorous scene in a small-town store. There was the usual hokum, and the slapstick business with paint brushes and pies, and the act closed with a typical barn dance.

Allen and Francis, a comedy act, with the comedy drawn from the swift repartee, held down their spot. There was some good eccentric dancing done by both man and woman.

The "Enchanted Mummy," a Far East dancing act, was full of surprises and Ivy Rose. The story of a Pharaoh who put his nine wives under a spell, and how they were rescued from this misfortune by a Prince who danced his way in and out, thinking last of the woman he loves, and with whom he finally runs away. However, the act was different and scored. The settings are beautiful, and the dancing is to be remarked upon.

In the sixth spot came Morris and Townes a comedian, with the huge shoes and small hat, and altogether incongruously dressed, assisted by a young lady. The girl in the act is the straight, and works hard. The act went over as a comedy act, however, to a good hand.

The Harvards, a wire walking act, closed the bill. D. S. B.

## FIFTH AVENUE (Last Half)

The Musical Hunters opened the bill with instrumental playing. They are dressed in hunting costumes, and work in a special scene representing a hunting field. The man in the act is a capable violinist, and played a potpourri of classical selections that roused a nice hand. The act winds up with an impression of a hunter's dream that was very effectively played on several instruments. Good act for number one spot.

Tuck and Clare were on number two. One of the boys starts off stage with a yodeling song, and enters accompanying himself with a guitar. The act turns out to be a contortion and acrobatic act. Judging by the applause, the act did not fare so well.

Faber and McGowan, with a vividly colored olio, did not go over well. The patter they use in the act is mild and devoid of humor, and in some spots it is risqué. He asks his lady partner (and incidentally she is supposed to be a girl he just met), "Where shall we go?" and she answers, "Well, how much money have you got?" There is more patter that follows, and it is of a matrimonial nature. The girl says, "Are we going to get twin beds in our bungalow?" and he answers, "Yes, but what'll we do with the other one?" The man left the stage and his partner finished the act alone, doing a dance number.

Walter Fisher and Co. were on number four. This sketch got as many laughs as the last time we have seen it at a different house, and got over very nicely here. For details see under New Acts.

Al Plantadosi and Billy Abbot got a round of applause on their entrance. Abbot sang Plantadosi's numbers well and did some comedy patter, with the composer at the piano. Abbot then sang Plantadosi's old successes, which were very well remembered by the audience, who greeted each number with applause. The act went big and they did several encores.

Cartmell, Harris & Co. did a combination of dancing, singing and comedy patter, in three scenes. The first is at the golf links; they did a very novel golf number, and the following two scenes represent a marriage license bureau, and an Egyptian dance. The act is filled with good dancing, but the comedy end is weak. Went over well.

Jack Norworth got a round of applause on his entrance, and proceeded to entertain in suave and gentlemanly manner, only as Norworth can. He sang some excellent numbers, a few written by himself, and did serious recitations that intentionally turned out to be very funny. He is accompanied at the piano by a charming Miss, and his act with a number entitled "Daddy," and written by himself. He was the hit of the bill, and could have taken several encores, but didn't. Follette's Monkeys closed the bill. M. R.

## JEFFERSON (Last Half)

Alfred Farrel and Company, or Farrel and Carley—they had both billings—opened the show with their rag and watercolor pictures. The act has been reviewed in these columns quite often, and went over as usual. Allen and Cantor in the second spot, two girls, one at the piano, offered a pleasing routine of songs. Their voices were good, and after their opening duet, and song, "Weep No More," and "I'm Nobody's Baby," were their best numbers, being sung by one girl while the other accompanied her at the piano. For an encore they sang "Kill Them with Kindness."

Roy and Arthur presented their skit "In a Chinese Restaurant," one as a Chink in blackface and the other straight. In "two" the locale was a Chop Suey joint and the dishes on the table were broken during the performance by the Chink, who tried to emulate his partner in juggling them. The straight man did some balancing and juggling stunts, while comedy was supplied by the one in blackface, who broke no end of dishes and cups. The finish was rather weak, as both close with some juggling that is not so good.

Tracy and McBride, boy and girl, have a novelty skit that is clever in spots and offers some variety. The girl is unusually versatile. The act opens as they step out of a divorce court, and after short duet their dialogue settles down to a wise cracking scrap, which was funny. Later the act goes to "two" and the girl gave her impression of a movie fan at a matinee which was good though much too long. After some soft shoe dancing by the boy and a song by the girl they did a burlesque on a pair of Spanish dancers, the makeup, especially that of the man's, being unusually freakish and funny.

Murphy and White, two men, one at the piano, sang two or three songs that went over well, though at least one of their numbers and most of their gags date back to the early days of the war, and have outlived their usefulness. The best laugh of the act occurred when Murphy made an announcement, after his partner had sang a new mother ballad, to the effect that Mr. White's mother had just arrived in time to hear the song, etc., and he would now introduce Mrs. White, whereat the girl from the Tracy, McBride, came out in her Spanish outfit, which went over for a wow.

"Young America," billed, a condensed version of the play by that name, proved to be an amusing and human interest sketch that preached a sort of Ben Lindsey sermon. Two men, two boys, a girl, and a dog are in the cast, everybody doing well with their parts in the skit which concerns an orphan accused of stealing chickens and who is finally adopted by his accuser. The action takes place in a children's court and was amusing and interesting.

Donovan and Lee in the next to closing spot gave a breezy sort of performance containing many laughs. The girl sang in a good contralto voice, while Donovan had a good monologue and collection of stories.

Marion Saki and Company closed the show in her new dancing act; for detailed review see New Acts. M. H. S.

## 125TH STREET (Last Half)

Zaza and Adele opened with dancing. The accompanist announced that they would do some novelties and they did. The opening, a skating number, started them nicely, and their whirl at the end of act just missed stopping the show.

Elva Lloyd caused mixed gasps and chuckles by appearing suddenly in a much abbreviated costume. She does a kid number concerning codliver oil, and brought down the house with a Harry Lauder imitation. Changing costumes in view of the audience, she seemed to hold interest steadily, closing with a saxophone solo, she was compelled to give an encore before leaving.

Stanley and Caffrey filled third spot. These boys are clever acrobatic dancers and comedians. They use considerable hokum also. Their lariat bit drew many laughs, and an eccentric dance at the finish got them off neatly.

Tom and Dolly Ward's sketch, "Keep Out of That Cellar," held high spots of comedy, and was very well received. Closing with a song, "Tuck Me to Sleep in My Old Tucky Home," they got enough applause to easily warrant an encore, but acted wisely by leaving the audience wanting more.

Frank Gould is a typical blackface comedian, and uses the typical act of the same kind. He has unconnected jokes, a song about his girl, and "mammy" song, delivered on one knee, with a green spot on him. This last stopped the show, and he sang "Ain't Nature Grand?" as an encore.

Nat Nazarro, Jr., and Company closed the show and also stopped it, in spite of the difficult position. He is a neat appearing young fellow and sure can dance. The band, being of the ultra-jazz type now being effected by Paul Whiteman, also scored, as did an unbilled man who sang in the gallery to Nazarro's cello obligato. W. D.

## PROCTOR'S 58th STREET (Last Half)

Due to a local neighborhood dancing contest an unusually packed house greeted an unusually good bill at Proctor's upper east side neighborhood house. This well balanced program started out with the Faynes, man and woman contortionists, a good opener on any bill. As an opening act they met with more than the ordinary success.

George and Ray Perry came next with banjos to a music loving audience. With expert showmanship they led the crowd on, forcing them, as it were, to beg for more. Considerable credit must be given this team for stagecraft, as their act is nothing out of the ordinary.

Carl and Inez with their little act, based on a fellow trying to keep a girl up all night on her front doorstep, came next to a house that by this time was ready and willing to be entertained. The girl has little in the way of voice to put her numbers over, but what she lacks in ability to sing she more than makes up with a personality that takes. The principal hit of the act appeared to be a parody medley on popular numbers. This went over with a bang. With a good fast finish of her playing the mandolin and her dancing they threatened to tie up the show—taking three bows.

Manuel Romain, the old timer of the minstrels, had considerable trouble following this to get started, but when he did there was hardly any stopping him. (See New Acts.) With the assistance of two clever boys he scored strongly, taking three bows at the finish.

"A California Fruit Farm," with Stephen and Hollister, were fourth. His type of comedy seemed to strike the crowd in their weakest spot. This clever act, though not causing a riot, went over big. It is not the type of act that would finish leaving an audience whistling and stamping their feet, but one of those dry, funny affairs that they think about when they get home. Miss Stephen puts over some very good imitations of stars that was effective and added much to the final sendoff of the act.

Arthur Whitelaw stopped the show. Called back many times, he finally ran out of material and asked to be excused. Not until then did they seem to get enough. His every gag went over like fire. No matter what he did he struck their funny bone and when he finished with his up-to-the-minute parodies on the old song, "Come over here, it's a wonderful place," you couldn't hold them.

Myles Messhon and Co. in a dancing act closed. Based on a recent dance done principally by impersonators, though beautifully, was not appreciated. The act is excellent and should have scored far stronger. E. H.

## REGENT (Last Half)

The Audrieff Trio, two men and a woman, doing special Russian dances, opened the bill to a good house, and scored with their clever footwork. A rather novel dance was done by the woman, who wore a false face on the back of her head. She was gowned in a dress that was one color on the back, and another on the front, making two distinct dresses, and, after she had finished the dance, which she did with her back to the audience, turned around, and discovered herself to the audience. She received a good hand on the stunt.

Jim Doherty has a neat single, which got over well in the second spot. He has a nifty way of telling Irish stories, and, in addition, is no mean singer.

"Money Is Money," a sketch, was amusing in a mild way, but was mostly a play on words, the "playing on the words" done by a comedian. The plot of the offering is wound about a young producer who is trying to locate an "angel" for his show. The comedian, who is the prospective buyer, goes with the producer to see the dress rehearsal. By calling for the different drops, the set is laid, and the performance goes on. There is not sufficient space to go into detail, so let it suffice to say that, without the comedian, the piece would be of little value.

Howard and Sadler mopped up with their singing, and put over their numbers in a style all their own. They were recalled several times, while the audience whistled and shouted for more. They were prevailed upon, at last, to sing a "blues" song, which went over big.

In the fifth place came Minetti and Sidel with some acrobatics that would be hard to beat. They were also a riot, with their daring falls, and their funny methods of working. There were some mighty fine stunts pulled, all of which went over big. In one particular place the comedian, who wears the proverbial huge pants, falls into the orchestra pit, and, to all present, seemed to emerge unscathed. The two closed the show with the balancing table feat, the tables, of which there were four, finally falling over. This stunt caused much excitement, and took the entire audience. For an act of the closing sort it is an unusually good one and could hold its own with the best of its type. D. S. B.



# VAUDEVILLE

## MARION SAKI AND CO.

Theatre—Jefferson.  
Style—Dancing.  
Time—15 Minutes.  
Setting—"Three," and full stage (special).

The petite Marion Saki was last seen in "The Sweetheart Shop," and makes her debut in vaudeville in a dance routine which goes over well with the aid of her pleasing presence and gorgeous Japanese costumes. The two boys in the acts have a fair to middling song and dance offering which do much to get the act across.

The act is opened in "three" by the boys, wearing Sherlock Holmes caps and coats singing to the effect that they are detectives who have just received their diploma and are looking for Baby Butterfly, going into a dance at the close of the song. In the background a small curtain on a cutout drop rose, revealing Miss Saki resting on the cushions on the floor. After a short dance, she removed her kimono, displaying herself in a black lace Salome raiment and did an Oriental number. The boys return after this, their disguise removed, and after another song and dance go in search of Baby Butterfly. She joins them, wearing a gorgeous kimono of gold cloth bedecked with colored iridescent flowers. All three knelt at the footlights and Miss Saki sang a tuneful number about herself, later each of them taking turns in doing singles while the other two would rest in the background. Most of this dancing was ordinary.

The boys did another singing bit, and the act went to full stage, with "cycs" and a huge silver cocoon in the background. Miss Saki emerged from the cocoon as a little butterfly and went into a dance. For the finale all three danced.

Miss Saki attempts most every kind of dance, ballet and other steps. Some of her routine was nothing more than series of high kicks and attempts at back kicks. She seems to have undertaken too much and is apparently tired out at times. It would probably be better for her to specialize on two or three dances, make them short, but do them well. The act is colorful, her personality is pleasing and after the trio have worked enough will run more smoothly, and deserve a place on a big time bill. Miss Saki, however, with a definite dance idea or two could go over just as well and better with less work.

M. H. S.

## FRANK & ETHEL HALL

Theatre—Fox's City.  
Style—Sketch.  
Time—Twenty minutes.  
Setting—Special.

Frank and Ethel Hall with their little skit on the inside life of an outwardly lovable married couple have a well acted, well written little vehicle, but unless shown before an unusually intelligent audience, much of it is lost in the telling.

The man has a delivery that is easy and pleasing, while the woman does all that can be expected from the type she is portraying, but the stuff they parley back and forth is by far too deep in spots for "the three and four a day" class. Here and there a gag is sprung that gets a loud whoop, but on the whole such lines as—He, "I have weak eyes." She, "They ought to be, they're in a weak place," went entirely over their heads. When he bragged over his family tree, her answer of—, "What part of the tree are you, the sap?" the crowd laughed heartily. The line before they didn't catch or care about.

—If this act is to continue on the three a day time it should broaden its comedy with the possible insertion here and there of a little hokum.

E. H.

## NEW ACTS AND REAPPEARANCES

### THE NEW PRODUCER

Theatre—Jefferson.  
Style—Singing.  
Time—Twenty-two minutes.  
Setting—Full stage and "three."

Several voices are heard as the drop goes up and the singers are discovered around a piano, back stage, the wall being visible in the background, etc., and the singers evidently in rehearsal. One of them, apparently the producer, appears and gives the actors orders and is engaged in conversation by one of them who makes suggestions regarding the kind of operatic singing the public want. The producer decides to let the other fellow have his way and the latter takes charge, orders the piano moved out of the way and tells the stage hand to let down the "cyclorama." This conversation was preceded by a woman at the piano who sang "Kiss Me Again," in a good soprano voice.

Going to three, with the "cycs" down, the "new producer" suggests that a good opening song would be the "Toreador" song from "Carmen." This was sung by three girls and two men in Spanish costume, the producer also chiming in at the finish adding a good tenor voice to the chorus, all of which was good. The next suggestion was a trio from another opera which was followed by a "premier dancer," which the producers decided all operatic acts must have. The dancer proved to be a graceful and clever ballet dancer, whose offering went over very well. The next bit was the prayer scene from "Cavalleria Rusticana," done by the entire company of four men and four women. In order to further satisfy the public taste with "something they are familiar with" the Sextette from "Lucia" was sung. This was begun by two tenors, the rest of the company coming on at different intervals until all were present at the close. The curtain followed this number and when it rose for the encore the producers decided on a finale from the third act of "Marta," which was sung closing the act.

The offering is a pretty good piece of singing put over in a novel manner. All of the voices were above the average, and when the act works in a smoother manner ought to be worthy of a spot on any of the big time bills. The running time of the act might be shortened, at least two of the numbers being long for vaudeville appetites. Something the audience would probably appreciate would be the full name of the opera from which the selection is being sung, for instance, instead of just "Lucia," or "Cavalleria," announce the full name.

M. H. S.

### NORE AND BELMAN

Theatre—Harlem Opera House.  
Style—Female impersonators.  
Time—Twelve minutes.  
Setting—Special in "one."

The two boys in the offering have elevated themselves above the ordinary run of this type of act. There is, to be frank, none of the exceedingly obnoxious "nances" that is to be seen in most of the female impersonating offerings that are flooding the vaudeville stage at the present time. Some excellent singing is done by one of the boys who is dressed in evening gown, while the other is deserving of mention with his dancing, viz., toe dancing and Spanish routines. There is nothing that could be said about the act that would tend to detract from its value, for it is clean, neat and classy, with lots of style and showmanship.

D. S. B.

### KAUFMAN AND LILLIAN

Theatre—Jefferson.  
Style—Novelty.  
Time—Twelve minutes.  
Setting—One and a half.

A drop with "Colonial Hall" painted over an entrance and through which the man in high hat and plum colored Colonial style suit wearing a domino, comes out just as a girl is about to enter. She was dressed in a lavender colored dress and is frightened by the mask, thinking that he is a hold-up man. For the next five minutes the girl clowned and did the "nut" stuff, doing a Ben Turpin now and then, finally releasing a feather that was wound around her hat, which stood straight up in the air going over for a wow. The girl went into a song and the man retired, after which the man relieved her at that job and sang a ballad, the girl appearing toward the close and singing with him. She wore a bonnet and old fashioned gown, which later proved to be a trick dress. With the aid of two little sticks, she held up the front part of her dress revealing male attire and a boy's face painted on a large piece of card board. The dress held over her head made it appear as though it was the boy who was dancing. This went over well and closed the act, both dancing.

A fair sort of act, most of the work being done by the girl, and the success of which depends on her comedy which is a trifle over-done in the first part of the act. The material hardly seems enough for some of the larger houses as it now stands, but is a good enough act for the three a day and similar theatres.

M. H. S.

### NAT BURNS

Theatre—Harlem Opera House.  
Style—Singing and Dancing.  
Time—Eleven minutes.  
Theatre—In "one."

An exceedingly neat dancer, in the way of buck and wing, whose offering shows combined intelligence and application. At the holiday performance (Wednesday), Burns went over well to a capacity house, and was recalled three or four times.

His execution of the heel and toe clog was effective, and scored. Burns' sense of comedy standing him in good stead, put over a mixture of the Highland fling, waltz clog, Irish jig, the Rube dance and a Jewish holiday dance. The act was good for a legitimate laugh, and the work was put over in a way that was appealing to the average sense of humor.

Burns is a comedian, and a dancer, and evidently knows what the public wants.

D. S. B.

### BURKE & DURKIN

Theatre—Proctor's 58th Street.  
Style—Singing and patter.  
Time—Twelve minutes.  
Setting—Special in one.

The act opens with number well put over by Burke, Miss Durkin accompanying at the piano and looks stunning in a red gown, she has a very pleasant voice and a charming personality. Burke sang "Home Again Blues," while his partner made a change, this time appearing in a black velvet gown. They did a proposal number that was amusing, and extracted some real laughs from the audience. It is a pity they didn't do more numbers together, for their team work is excellent. They were much appreciated, and for an encore Burke sang "When Frances Dances With Me." M. R.

## LOUIS HART

Theatre—Proctor's 58th Street.  
Style—Strong Man.  
Time—Twelve minutes.  
Setting—Special.

This act has a novel idea of putting its feats of strength over. The first scene is in a woodland setting that is very effective, a young man enters, picks up a fairy tale book entitled "Jack the Giant Killer," he reads a bit, falls asleep, and what follows is supposed to be a dream.

In his dream in the second scene, which is the giant's castle, he steals in while the giant is snoring, has an encounter with one of the attendants, and throws him out of the window. The giant awakens, seizes him and puts him in chains, while they are out he displays his muscles, and slips out of the chains as if it were no effort at all.

The most amazing feat, however, is when he places himself on two wood stands with no support whatsoever for his back, and three men step on his chest standing there for one minute. The scene ends with him victorious over the giant. This is the end of the dream, lights are dimmed, and then on again, discovering him in first scene, he awakens and nonchalantly walks off.

The act is an artistic offering, with sets that are effective. It needs however a good whipping into shape, for the changes of sets were a bit jerky, and in spots spoiled the illusion. The lighting effects can also stand a bit of improvement, for the sets afford ample scope for luminary display. With the above suggestions heeded, this act can go on its way as a very worthy offering.

M. R.

## FRANCES BELLE AND BOYS

Theatre—Proctor's 125th Street.  
Style—Dancing.  
Time—Ten minutes.  
Setting—Special.

Two meet in one, they speak about the wonderful girl at the Dance Palace, the curtains are then drawn apart showing a gorgeous cyclorama. Miss Belle entered, did a number and went into a dance that was very graceful. She has a charming personality, and dances well; the only fault we find in her routine is when she attempts to do splits, she is as yet imperfect in them, and should not attempt them now.

The boys lend her able assistance, and are really very clever in their own way. They did a comic buck and wing dance that went over very nicely. The act winds up some peppery dancing, a combination of high kicking and Russian stepping.

The act has some clever people in it, but it needs some rehearsing. The routine is excellent, but is not yet rendered in smooth and clean-cut fashion.

M. R.

## ANNA BELLE & CO.

Theatre—Proctor's 58th Street.  
Style—Acrobatic.  
Time—Eleven minutes.  
Setting—In three.

The act opens with lights dimmed, which provides a serious effect on the audience, the lights then are flashed on, enters a man in comedy make-up at once getting a laugh. He does a series of eccentric stunts, and is followed by Anna Belle, who has a charming personality, and works very well. In the acrobatics that follow, she displays a body that seems to be as flexible as an elastic. She is very capably assisted by the Trennel boys, and the comedian of the two produces some genuine laughs through his antics. This is a corking good opening act, and would do itself justice with even the most blasé audience.

M. R.



# CLIPPER

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## MUST HAVE NEW THINGS

Vaudeville is essentially variety; it's very life-breath is difference; contrast, the novelty. The comprehension of this truth has resulted in the construction of the present firmly founded circuits of theatres throughout the continent, giving employment and income to thousands upon thousands.

Variety, however, must not sink into a set form or routine. For then it ceases to be variety. Vaudeville must have new things; novel features; startling personalities. The average vaudeville theatre's bill is the same week in and week out, with very few exceptions. In the same place each week is the almost identical sort of act: the acrobatic act, with its unquestionable similarity to the acrobatic act of the previous week and the week to follow; the sister act, with the same songs and dances; the two-man act, with the line of patter from the same mold as the myriad of other two-man acts's material. And so on through the bill to the headline act.

The headline act, with very few exceptions, unfortunately, holds its position almost solely because of the peculiar manner of handling material of the featured actor or actress. In other words the individuality, or personality of the performer. Individuality in itself is something greatly to be desired in a performer; but the constant repetition of the same sort of personalities is deadening—two much pressure and expansion on one virtue makes it a vice.

Vaudeville must have new things; oddness of character delineation; striking newness of material; peculiar manners of dancing, always must vaudeville have change.

In years gone vaudeville had all these requisites. We can still see it because the same things are still being done, repeated endlessly as imitations or patterns of acts. But it is no longer new. It is dead timber now.

We can still notice the stamp of public approval when some old time vaudeville star is imitated, with credit given for the origin of the song, the material or the style of dancing; the audience burst out into a roar of approving applause when

a recognizable imitation of the originator is given!

Vaudeville must always reach out, and hunt for new things. It is a reflection upon the thousands of vaudeville actors when the seekers after novelties—in other words, drawing cards—must go outside their ranks for featureable acts. It is regrettable that vaudeville actors must relinquish the featured position to baseball players, prize fighters, persons made infamous by newspaper publicity, etc. But it is but natural for the managers to obtain these people, natural that they should take advantage of their outstanding virtue of being drawing cards, no matter for what reason, because the vaudeville actors themselves have nothing to offer for the open spots for vaudeville always has open spots for the novel acts.

## ANOTHER WALTER WRIGHT

Editor, NEW YORK CLIPPER,

Dear Sir:

In the perusal of your publication dated October 5th, I see where a certain "Walter Wright" has been indicted for murder.

Have been known in the profession for the past fifteen (15) years as Walter Wright, formerly of "Walter Wright-Sue Higgins Co.," and later as "Cantwell, Wright and Martin."

For the past three (3) years have been connected with United States Government work in New York City, and wish to assure my friends that the undersigned has no connection with the above.

Thanking your staff for all past favors and hoping you will give this room in your valuable paper, I am

Sincerely yours,

WALTER WRIGHT.

October 10, 1921.

## Answers to Queries

Nights—Robert Downing and Edwards Davis appeared together in "The Seventh Commandment" at Boyd's Theatre, Omaha, Neb.

Dickens—Wm. Francis Sage wrote "A Tale of Two Cities" as a drama.

M. W.—Walter Ford, partner of John W. Bratton, died March 5, 1901, at Bath Beach, L. I., N. Y. "Sunshine of Paradise Alley," "Darling Sue" and "I Love You in the Same Old Way" were some of their productions.

Frak—The Harlem Museum was located at 115th Street and Third Avenue, New York. Bloomingdale Brothers owned the property.

Sid—William Smith of the Big Four died April 16, 1900. Hyatt Frost died Sept. 3, 1895.

Gaiety—Marie Halton appeared in the title role of "San Toy" at the Central Theatre, Berlin, Germany.

B. L.—"Justice" was produced as a melodrama by Guy Aidielotte and Thos. W. Broadhurst at Elizabeth, N. J.

R. H.—The "Miss Bob White" Co. included Raymond Hitchcock, John Slavin, George Honey, N. S. Burnham, Thos. Whiffen, Sherman Wade and Ethel Jackson.

Tot—"Are You a Mason?" was adapted by Leo Ditrichstein from a German play. He appeared in it at Wallack's, New York, with John C. Rice, Thos. A. Wise, George Richards, Arnold Daly, Cecil De Mille, May Robson, Nellie Butler and Sally Cohen in the company.

Club—Joseph Brooks was the first president of the Theatrical Business Men's Club; Kirk La Shelle, vice-president, and Max Hirsch, treasurer.

Vaud—"Quo Vadis Upside Down" was the name of the sketch written and copyrighted by Al. Shean and Charles L. Warren.

Speed.—Roland Reed appeared in "The Jealous Wife" at the Arch Street Theatre, Philadelphia, in 1869.

Col.—Chas. K. Harris wrote "Hello, Central, Give Me Heaven."

London—D'Oyly Carte (Richard Doyle McCarthy) built the Savoy Theatre and Savoy Hotel in London, England. He produced all of the Gilbert and Sullivan operas.

R. D.—"The Price of Peace" was produced at the Broadway Theatre, New York. Wilton Lackaye, May Buckley, Minnie Seligman and Mabel Taliaferro were in the cast.

Mass.—Frank C. Bancroft was manager of the Athletics of Philadelphia, also manager of two theatres in New Bedford, and a skating rink in Fall River.

Rude.—George Murphy appeared in "Rudolph's Ambition" at the Harlem Casino. Jennie Elbron was his leading lady.

Film.—Ralph Delmore, Jennie Satterlee and Angie Griffiths played the leading roles in "A Ring of Iron" at the Third Avenue Theatre in 1887.

Set.—Lillie Grubb was with Nat C. Goodwin in "The Skating Rink" at the Bijou, New York, also The Fletcher Trio, John W. Ransone and Loie Fuller.

Mikado.—Courtice Pounds was with "The Ruddygore" Co.

Perry.—The Old London Street was opened Feb. 26, 1887, on the site of the Old Theatre Comique, at 730 Broadway, New York.

H. C. H.—"A Tin Soldier" was produced at New Bedford, Mass. March 30, 1885. Harry Mills was the "Willie Steele." James T. Powers played the role the following season. Harry Conner was the original "Vilas Canby."

C. J. H.—Miss Hayward is now with the "Passing Show of 1921" Co. under direction of the Shuberts.

J. L.—May Boley appeared with "The Maid and The Mummy" at the Harlem Opera House, New York, Oct. 10 to 15, 1904.

X. O.—Brady and Ziegfeld controlled the Manhattan Theatre, New York, when "Woman and Wine" was produced there, with Howard Kyle, Elita Procter Otis and Minnie Dupree in the cast.

H. F. D.—"Settled out of Court" was produced at Rapley's National Theatre, Washington, D. C., August 1, 1892.

## 25 YEARS AGO

Weber and Fields opened the Imperial Music Hall, renamed Weber and Fields Music Hall, with "The Art of Maryland."

"An Enemy to the King" was produced at the Lyceum Theatre, by E. H. Sothern.

"The Caliph" was produced at the Broadway Theatre, New York, with Jefferson De Angelis as an "Independent" Star.

The Hengler Sisters and The Lucifers opened at the Orpheum, San Francisco.

The Murray Hill Theatre, New York, was opened by the Bostonians, in "Mexico."

"On Broadway," with Maggie Cline as the star, opened at the Grand Opera House, New York. Beatrice Morgan, Isabel Waldron, John Sparks, John T. Burke, and Jerry Hart were among the cast.

Gilmore and Leonard played "Hogan's Alley" at the People's Theatre, New York. Dick, Andy and Jack Gardner, Fred Ward, and the Shirley Sisters were in the cast.

"The Cherry Pickers" was produced at the Fourteenth Street Theatre, New York, with Wm. Harcourt, Ralph Delmore, R. V. Ferguson, among the cast.

## Rialto Rattles

### HE KNEW

An agent in the Romax building when asked recently which typewriter he used in his office answered, "that machine that woman makes—you know, Elsie Smith."

### REVIVING OLD PLAY

A big demand throughout the country has arisen for the old play "Ten Nights in A Bar Room." The demand comes principally from the smaller towns of the Mid West. Realistic acting in a small touring company that played the circuit last year is said to be responsible for the demand.

### THEIR FAVORITE PLAYS

"In and Out"—Harry Houdini.  
"Not With My Money"—Harry Lauder.

### CONTRADICTION

Moran's partner is Wiser, but Moran won't admit it.

### THEATRICAL MYSTERIES

Why is it that the base viol player is always bald headed?

### "BARELY" IS RIGHT

A reviewer in a theatrical weekly, writing of a classical dancing act that appeared in a local vaudeville house a couple of weeks ago stated that the turn "barely got by." How else would a classical dancing act get by?

### WHERE ARE THEY?

What has become of the old time wooden shoe dancers, who used to keep carpenters busy repairing vaudeville stages all over the country?

### SHOULD BE A KNOCKOUT

Jack Dempsey, the champion, opens next week on the Pan time at the head of his own company. Press agent will be safe in saying the show has a punch.

### SAFE ON SMALL TIME BILLS

"What actor wears the biggest hat?" "The man with the biggest head, of course."

"How long can a man live without brains?" "Let's see, how old are you?"

"Father used to be a diamond merchant." "A jeweler?" "No, he sold peanuts at the baseball grounds."

"I have a splinter in my hand." "So you have been scratching your head again, haven't you?"

### KNOW HIS BUSINESS

Harry Ellis, tenor, now playing in the Middle West, asked a house manager if any of the other singers had any difficulties with the acoustics while playing his house. "None whatever," replied the manager, "the minute any one starts a rumpus in the gallery, we give him the rush, no matter what his religion is."

### RELEASED

Screen Beauty—That dressmaker just won't send me my new bathing suit. I have written to her twice.

Director—You should have enclosed a stamped and addressed envelope for it.

### "SAYING IT" WITH FILM TITLES

"Girl of My Heart."  
"For Those We Love."  
"After Your Own Heart."  
"Love Is An Awful Thing."

### MAY QUIT FRENCH SOCIETY

PARIS, Oct. 17.—The artists of the Comedie Francaise, a co-operative society, have threatened to abandon their society unless the subvention of 8,000 francs allowed by the state is increased. Eight thousand francs, which before the war amounted to approximately \$1,600, and the temporal value of which is not sufficient to support the ordinary laborer's family, is, accordingly, insufficient to meet the wants of the artists. The government allows 500,000 francs yearly for deficits.



## LONDON

## PARIS

## FOREIGN NEWS

## SYDNEY

## MELBOURNE

# AMERICAN ACTS ARE INCENTIVE TO BRITISH ARTISTS TO IMPROVE

**Criticized for Booking American Acts—Moss-Empire Director  
Says That New Way of Handling Material by U. S.  
Performers Has Aided Variety's Business**

LONDON, Oct. 15.—The policy of booking American acts, which has received much adverse comment during recent weeks, was defended last week by R. H. Gillespie, managing director of the Moss Empire Theatres, who declared the American acts proved an incentive to English acts to keep their material live and up-to-date.

"Some people seem inclined to criticise me for booking American acts to play in this country," said Mr. Gillespie, who had just returned from a trip to the United States. "I think, however, that the criticisms which have been directed against me on this point are ill-founded and undeserved."

"There are a large number of quite good, or passably good, acts in Britain, but they cannot, as they stand, be considered top-liners or 'magnet' acts," said Mr. Gillespie. "In themselves they would not draw people to the music halls, however capable they might be of amusing people once inside the hall. There are, of course, a certain number of recognised and acknowledged stars, but the position has come about that there is a real need in English variety for new stars, or additional stars—for 'magnet' acts, in short.

"The American acts which I have booked on a previous visit to the United States and those I have booked on this trip were selected by virtue of the personality of the performers, because by reason of some special feature or 'trick' in presentation they constitute drawing acts.

"Critics must not forget that the very many quite good—but not quite good enough—acts benefit by the introduction of headliners, whether the headliners are British or not. Attractive programmes lead to better chances of employment for all.

"It is contended by many of my critics that we have been, and are, giving more assistance, in the way of publicity to American acts booked with us, than we give to our own native artists.

"We do."

"We are paying a big price to American acts to play for us for a very short time, and it is only commercial commonsense to

see that we get all the value we can out of our investment.

"British acts, on the other hand, if they make good, are booked to appear again—and again!

"Novelty is news. The British act working the same material for a number of years does not give the same opportunity, so far as the Press is concerned, to exploit it as does the new, fresh, act from America. Consequently, there is not the same chance to exploit the British acts as is offered by the American act."

"One thing about the so-called American 'invasion' is that it has had one good result. That is, these American acts, with their new way of handling material, have proved an incentive to variety artists on this side, and there has been an added anxiety on the part of many artists to re-shape and change their material. The desirability, if not necessity, for redressing an act or obtaining fresh material has been impressed upon those who in the past have been somewhat apathetic."

"Of course," added Mr. Gillespie, "it is the 'booking ahead' system in this country that has largely been to blame for a state of affairs which is not for the good of the business. An act obtains a contract over a long period of years and settles down with the material booked until the contract is up.

"So, while the salary on the contract goes upward, the value of the act to the management goes down.

"Instead of an act booked at £100, rising to £150 on the second year of his contract—to my—the managerial—mind it would often be better to give the act £150 during the first year and £100 during the second. Certainly, it would be a more correct valuation of the act from the managers' point of view.

"There are, it is true, many artistes who realise that, apart from their responsibility to the management to obtain fresh material when the old becomes stale, the renewing and revivifying of the act is going to have a very direct bearing on its value when current contracts expire.

## "LA PASSANTE" IS MELODRAMA

PARIS, Oct. 15.—"La Passante," the newest play by Henry Kisternaekers, which was presented at the Theatre de Paris last week, proved to be a melodrama with many exciting situations but very little continuity of action. It does not compare with the author's "L'Embuscade."

The play has to do with a French doctor in Moscow during the Bolshevik regime, who assumes an English name in order to be allowed to leave the country un-molested. He is visited by a Russian princess, who is a stranger to him, but who begs him to marry her so that she may be enabled to leave the country. He consents, and both get away just as the police arrive to arrest them.

The first act is entirely unrelated to the second, in which the doctor is found in Paris, now married to a Frenchwoman and on the road to success as a member of the Chamber of Deputies. He is out for the scalp of a leading politician who he has discovered has been bought by Bolshevik gold. The Russian Princess arrives on the scene, thus establishing a connection with the first act, bringing the doctor important documents from London which prove the politician's treason. The wife of the doctor becomes jealous of the princess and makes a scene.

The doctor calls at the apartment of the princess and leaves the documents with her. After he has gone the henchmen of the traitorous politician break in, stab the princess and steal the documents. The doctor rushes to her assistance and she expires in his arms, her last words telling him of her love for him.

Mme. Vera Serginev is very effective as the Russian princess. M. Pierre Renoir makes a fine impression as the doctor, especially in the second act.

## NEW COMEDY SEEN

PARIS, Oct. 17.—At the Poitiniere M. Audier presented a new comedy by Armand Gerbidon, "Alain sa Mere et sa Maitresse," which deals with the difficulties of a young man who wishes to marry his mistress, but is almost prevented from doing so by his mother—not because she disapproves, but because she grows so attached to the girl herself, and she surrounds her with overwhelming affection. Mme. Yrven and G. Baron and MM. Taride and Luguet are in the cast.

## "WELCOME STRANGER" OPENS

LONDON, Oct. 17.—The Lyric opened Saturday, Oct. 15, with a production of "Welcome Stranger," an American play. The piece was staged by Clifford Brooke, who came from America for this purpose. The cast, including Harry Green, the American vaudeville actor, who is playing Isidore Solomon, also includes George Elton, Lilian Tweed, Kathleen Cope, Margaret Bannerman, Cyril Raymond, and others of note.

## TESTIMONIAL FOR BARNES

LONDON, Oct. 17.—J. H. Barnes, who made his debut on the stage November 25, 1871, as Irving's double in "The Bells," is to be given a jubilee testimonial matinee at the Alhambra, December 8. The matinee is under the patronage of Queen Alexandra. Sir Arthur Wing Pinero, Forbes-Robertson, Cyril Maude, and Oscar Ashe will be among those present.

## SCOTT & WHALEY IN NEW REVUE

LONDON, Oct. 17.—Scott and Whaley, the American team, are to appear in a new production written by Harry M. Vernon, entitled "Come On, Steve," and said to be a fantastic farce with music. This is the fourth Vernon show in which Scott and Whaley have appeared.

## "MECCA" TO BE CALLED "CAIRO"

LONDON, Oct. 17.—"Mecca," the stupendous production presented in New York a few seasons ago, will be produced by Mr. Oscar Asche at His Majesty's Theatre, and will be renamed "Cairo."

## DENIES BOOKING ARRANGEMENT

LONDON, Oct. 15.—R. H. Gillespie, the general manager of the Moss Empire Circuit, who returned from a short trip to the United States last week, denied the rumor that he had completed a booking arrangement with the Keith Circuit. He said that the report had probably originated from the fact that he had secured permission from the Keith offices to hold the Creole Fashion Plate and Weaver Brothers for a month more in England than they had been booked for.

Mr. Gillespie said that the real reason he had gone to the States was to get an idea of the American methods of theatre construction, in view of the intention of Moss Empire Theatres to soon begin active reconstruction of the many theatres on the circuit. For this purpose he was accompanied to America by the firm's architect.

## CHAPLIN READ THIS ONE

LONDON, Oct. 17.—On the outside of a large envelope marked "For personal attention," and addressed to "Charles Chaplin, Esq., Ritz Hotel," appeared the words: "This is not a begging letter. This is not from an old pal! This is an invitation to dinner." By these means it got a preference over a thousand others, and Chaplin on opening it found the question inside, "Is your soul saved?"

The letter opened by Chaplin was one of over five hundred delivered at the comedian's hotel.

## THREE "NIECE" COS. PLAYING

LONDON, Oct. 17.—Mr. Donald Calthrop has purchased the lease of the Aldwych, and will move his musical comedy "My Nieces" to this house from the Queen's.

Mr. Calthrop is also sending two companies of "My Nieces" on tour. The first company will open within a week at the Grand, Wolverhampton, with Mr. Gus McNaughton in the Ralph Lynn part and Miss Dorothy Craske in Miss Maidie Hope's character.

## "A TO Z" REHEARSING

LONDON, Oct. 17.—The company of M. Andre Charlot's piece, "A to Z," a revue which is to play at the Prince of Wales', went into rehearsal last week. The company includes Helen and Josephine Trix, two American actresses, Jack Buchanan, Betty Pollock, Gertie Lawrence, Frederick Ross, and George Hestor.

## "GOLDEN MOTH" TO BE SEEN

LONDON, Oct. 17.—The Adelphi is to open Wednesday, with the "Golden Moth," by P. G. Wodehouse and Fred Thompson. It is a tale of adventure, with music composed by Ivor Novello. The piece is produced by Austen Hurgon, and is written around the "Golden Moth" cafe, Paris.

## PANTOMIME FOR LYCEUM

LONDON, Oct. 16.—Although it seems doubtful whether the new Old Drury will be ready in time for a pantomime this Christmas, arrangements have been made for the Big Pantomime to be produced at the Lyceum, where "Abraham Lincoln" is now playing.

## EDITH DAY IN VARIETY

LONDON, Oct. 17.—Edith Day and Pat Somerset will be seen at the Finsbury Park Empire this week, in a repertoire of songs and dances, which are taken from their latest success, "Irene."

## CHAUVE SOURIS MOVES

LONDON, Oct. 17.—Charles B. Cochran is not to close his Chauve-Souris show, but has removed it from the London Pavilion to the Apollo Theatre.

## NEW MANAGER FOR HIPPODROME

LONDON, Oct. 17.—Ernest A. Vincent is now manager of the Hippodrome, Derby, after many years with Walter Bentley and Harry Slingsby.

## PAVLOWA CHANGES PARTNERS

PARIS, Oct. 14.—Hubert J. Stowitz, the young American who danced with Anna Pavlova last year in New York, will not dance with her this year. The former California student is in Paris, while the famed dancer is on the ocean bound for Quebec, and subsequently for United States, where she will dance this month. Her partner this season will be Novikoff who, it will be remembered, danced with her in 1911.

## PANTOMIMES FOR MOSS EMPIRES

LONDON, Oct. 16.—The Moss Empires, Ltd., will be responsible for four pantomime productions in the provinces at Christmas, —in addition to "Jack and the Beanstalk," which will be seen at the London Hippodrome, with George Robey as Dame. The pantomimes are: —Coliseum, Glasgow, "Dick Whittington"; Olympia, Liverpool, "Alladin"; Sheffield, Empire, "Jack and Jill"; and Cardiff, Empire, "Cinderella."

## "KIKI" REVIVED

PARIS, Oct. 17.—The Varietes reopened with a revival of "Kiki," which is likely to furnish another long run. Mlle. Spinelly is back in the part of "Kiki." M. Signoret is the theatre manager, and Raimu is the Baron.

## CARPENTIER TO BE THEATRE MGR.

PARIS, Oct. 17.—Georges Carpentier has chosen theatre management as his future profession, he having practically decided to end his ring career.

The famous Casino de Paris, now owned by Leon Colterra, it is believed, will be his first venture, as this theatre has been offered to him. No contracts have been signed yet, though the chances are that Mlle. Minstinguet, with Maurice Chevallier, will appear this Winter under the direction of France's heavy weight champion.

## NEW COCHRAN REVUE READY

LONDON, Oct. 17.—The "Fun of the Fayre," Chas. B. Cochran's new revue, is not to be pretentious, according to reports, but is being put on to please the eye, ear and mind. The book is by John H. Turner, while the music is by Augustus Barrett. The lighting is on a new scale, and of new ideas, while the costuming is to be done by Jean Domergue. The piece is to open shortly at the London Pavilion.

## NEW LIPSCOMB PLAY STARTS

LONDON, Oct. 16.—A new three act farce entitled "Educating Peter," by W. P. Lipscomb, will be produced by Mr. Charles Windermere at the Pier, Eastbourne, on Monday.



Andre and Minette have been engaged for "Tangerine."

Bobbie Lowe is breaking in a new single act out of town.

Matilda Bass has been engaged for the Jenny and Rose Boyland act.

Frank Mansfield opened Oct. 17, at the Sheedy Theatre in Providence.

Daphne Pollard is headlining the bill at Keith's Philadelphia, this week.

John Steel, the tenor, is headlining the bill at Keith's Washington, this week.

Walmsley and Leighton open November 14, at Toledo for a Sun time route.

Max Figman has been placed under three-year contract by David Belasco.

Markell & Gay, formerly Gaynell and Mack have open on Keith southern time.

Bessie Barriscale began rehearsals last week on her revised comedy "The Skirt."

Chas. Hart and Co., playing the Sheedy house in Providence, direction of Cliff Green.

R. G. Herndon, is rehearsing a new show to replace "The Hero" at the Belmont.

Sally Fields was unable to open at Loew's Victoria, Thursday, having lost her voice.

Basil Sidney, Doris Keane's husband, will enter the production field with the Shuberts.

Lucille Prosser, the violinist, is featured with the Adolphus act playing the Keith time.

John S. Boran has been appointed advance man for Sam Howes Columbia Wheel show.

Al Wohlman has been given a route over the Orpheum circuit starting early in November.

Faber and Bernet open a tour of the Orpheum time at the Palace, Chicago, on November 17.

"We Girls," the Hattons' latest comedy, was opened by Marc Klaw at Worcester, Mass., Monday.

Barrett and O'Neill have returned to play about New York, following a tour of the Sun time.

Harry and Kitty Sutton left New York on Sunday last to open a tour over the Pantages Circuit.

Billy Inman and Timmie Lyons have a western tour mapped out. The two will open in December.

Adele Blood has been engaged as leading woman for the Wilkes Theatre stock company in Seattle.

Nat Royster has been appointed press agent for the Majestic and Palace Theatres in Chicago.

Harry Macollum, the player of Irish roles, has gone into vaudeville with a clever Irish sketch.

Monroe and May open at Watertown, November 20, for a Sun time tour, direction of Harry Romm.

Lillian Fitzgerald and Emily Darrell, two single acts were engaged this week for Shubert vaudeville.

Wm. Robyns returned to New York, since the closing of the "Shavings" Co. at Kansas City, Oct. 1.

The Four Florian Girls, who are new to vaudeville, opened at the Franklin Park Theatre last week.

## ABOUT YOU! AND YOU!! AND YOU!!!

Masa Sanami, Japanese dancer, is now dancing with Fokine in the "Aztec Ballet," at the Hippodrome.

Jack Jardon, former vaudevillian, is now associated with the Irving Yates office, in the Loew Annex.

Geo. Brown, the champion walker, will appear ten weeks in theatres around New York, in his vaudeville act.

Janet Velie and Guy Robertson closed Saturday with "Page Miss Venus" have joined "The Perfect Fool."

Eugene Dial has organized a thirty piece girl orchestra which he intends routing as a vaudeville act.

James B. Carson is doing a new single act written by H. I. Phillips, associated with the New York Globe staff.

Jack Morris, of the Shubert office is producing a three people domestic comedy sketch featuring John Connery.

James Lowe's "Greeley Revue" is to be produced and staged by Adolph Allegra, for the big time vaudeville.

Helaine Montrose, last seen in the "Right Girl" replaces Jeanne Shelby Monday in "Wait 'Til We're Married."

Dave Leonard has been engaged for the "Love Feud." He opens in the piece this week.

Walter J. Neal, formerly of the Harry Weber agency is now assistant manager of Keith's Palace Theatre, New York.

Brown and Newman, formerly in vaudeville, are playing with "Sugar Plums," at the Columbia this week.

Harry and Nita Rose, former vaudevillians, will be seen this week at the Columbia Theatre, in "Sugar Plums."

Max Dolan, formerly leader of the Biltmore Cascade Orchestra, has been engaged for Florence Walton's new act.

Mary Maxfield, formerly directed by Rosalie Stewart, has branched out on her own, and is to open a new single act.

L. Wolfe Gilbert the songwriter and publisher is back in vaudeville and this week is appearing at Fay's, Philadelphia.

Francesco Peralto, San Francisco girl, has been signed for a three-year contract with the Metropolitan Opera Company.

Larry Harkins and his Monarchs of Melody have a Fox blanket contract, received through their agent, H. A. Romm.

Lumsden Hare is to be featured in R. G. Herndon's production "The Title," which is to play over the Trans-Canadian time.

Albert Sackett, father of Julia Sanderson, replaced Fred Story in "The Broken Wing" at Poli's Washington last week.

Bob. Calvert, formerly of Calvert and Shayne, will do a new act with Peggy LaVelle entitled "It's Too Good To Be True."

Harris and Holley open for a tour of the Sun circuit, at Toledo, December 4, direction of Matt Rosen, H. A. Romm office.

Anthony Paul Kelley, the scenario writer, in a letter from Memphis denies that he was married last week to Grace Canary.

Mrs. Hilton, mother of the Hilton Sisters, who are playing the western Loew time, has gone to join them at Cleveland.

Nick Altrock and Al Schacht, two baseball comics will enter vaudeville soon in an act under the direction of Rose and Curtis.

Jessie Busley will enter vaudeville with a dramatic sketch. She will be supported by Anita Booth, also of the legitimate.

Hugh J. Ward, who has been in America for several months is returning to his home in Australia within the next few months.

"A Creole Cocktail" according to word received in New York was one of the outstanding hits on the bill last week at Keiths, Toledo.

The Mayo Sisters, formerly billed as the "Frank's Mayo Sisters," are playing about New York under the direction of Buddy Shepard.

Servais Le Roy opened in Memphis Monday. He is touring the Orpheum circuit with the illusion "Sawing a Woman in Two."

Anna Hull, newly arrived dancer from England, has been engaged to general understudy the principal female parts of "The Silver Fox."

Harold Goldberg, former assistant booking agent for the Fox interests, has resigned from his position, and is to open an office of his own.

Polly Moran one of the film stars who appeared in "The Affairs of Anatol," made a personal appearance at Proctor's Fifth Avenue last week.

Harry Ross, the baritone singer, became a member of Nat. Nazaro's new act last week with the opening of the act at the 23rd Street Theatre.

"Happy" Jack Gardner is now an agent in Chicago with the privilege of booking acts over the W. V. M. A. and B. F. Keith western circuit of theatres.

Florence Walton will enter vaudeville in a French act entitled "Montemartre." The act consists of nine people and is being produced by Lou Tellengen.

Gladys Hale and Danny Broth, the vaudeville team, were married last week in Chicago. They left immediately after the ceremony for the Pacific Coast.

Richard Kean, the dramatic actor, was a guest of honor at the Rotary Club dinner in Washington D. C., recently while appearing at Keith's Theatre in that city.

Harry Wallace and Co. under the direction of Harry Walker will open on the Keith circuit soon with Kathryn Hatfield, Helen Kennedy, and Gus Kennedy.

Al Ullis, formerly of White and Ullis is heading the cast of entertainers at the Century Promenade, doing a specialty act, and also as master of ceremonies.

Low Preston has been engaged to play the Principal light comedy part in the "Maid To Order" Co., a musical comedy which opens Williamsport, Pa., week of Oct. 24.

H. S. Kraft, of the New York Concert League, left Monday for a tour embracing the largest cities in this country, to book his concert acts in the larger picture houses.

Louis Hendricks and Leo Curley are new additions to the cast of "The Skirt" the new Bessie Barriscale show which opens in Hartford, Conn., on the 27th of October.

Jack Rose while appearing at the Van-Couver Orpheum last week accidentally injured his eye in his straw act bit and was forced to lay off the remainder of the week.

The Weaver Bros. returned to the States last week after a fourteen weeks' appearance at the Moss Theatres in England. This week they open on a route for Keith.

Otis Skinner will appear as Shylock in a scene from "The Merchant of Venice" at the Actors Fidelity League's concert at Henry Miller's Theatre, Sunday evening, Oct. 23rd.

Margaret Knight, recently in the cast of "The Triumph of X" has been engaged for "The Mad Dog" in which the Shuberts will present Conway Tearle, with Helen Menken.

Harry Mestayer is in Washington playing one of the principal roles in "The Right To Strike," the new Richard Watson Tully production which opened on Monday night at the Garrick.

Karyl Norman, "The Creole Fashion Plate" will have two occupations this week. He will appear at the Palace, and devote the rest of his time to his new millinery shop on West 45th street.

Margaret Leonard, leading woman of the Victoria Stock company of Chicago, has recovered from a severe illness and returned to the cast on Monday playing the leading role in "Smilin' Through."

Ullis and Clarke have been routed over the Loew circuit for the next year in their new singing act. They are at present working on the Fox time and will open at a local Loew house next week.

Jack Morton, Juvenile and light comedian has returned to stock after an absence of five years during which time he appeared in vaudeville. He is with the Roma Reade Co. at the Playhouse in Baltimore.

George W. Cunningham, the 65 year old acrobat, formerly of the act of Cunningham and Marion, which, incidentally, is forty-five years old, replaced Tommy White, in the "Comebacks," at the Broadway, Monday.

David Baratz, the Yiddish actor, who has been giving performances throughout the Summer in South America, has recently returned to the States, bringing with him two plays for the English and Yiddish speaking stage.

Harry Emerson is rehearsing "The Fixer" for vaudeville. The company will include Grace Celeste, Harry Barker, Frances Hartman, Billie Bosch and several others. The act is a condensed version of "A Night on Broadway."

Jack Port, of Port and DeLacy has just been discharged from a New York hospital where he has been under treatment for artery trouble. With Mr. Port's complete recovery the act will accept a route on the Loew circuit.

Jean and Jacques, will sail from Capetown, South Africa, Oct. 6, on board H. M. S. Erannie to Australia. They will play the MacIntosh circuit returning to San Francisco in Summer of 1922, having completed a tour around the world.

Georgie Price, Lillian Fitzgerald, the Rath Bros., Yvette and Company, Clayton and Lennie, Nana and Company, Ethel Davis, Guiran and Margurite, and the Rials appeared at the opening concert of the season, at the Century Theatre Sunday night.

Helen Bassinger, the dancer, has left to join the Toney Sarg show in the West.

Katherine Mulqueen has joined the Shubert act "Sally, Irene and Mary." She will play the part of Irene.



REAL BALLAD SENTIMENT WITH A FOX TROT RHYTHM

# SWEETHEART

Words by BENNY DAVIS

Music by ARNOLD JOHNSON

POSITIVE HIT WHEREVER PLAYED OR SUNG

EDDIE CANTOR'S SENSATIONAL HIT IN "THE MID-NIGHT ROUNDERS" NOW AT THE GARRICK THEATER, CHICAGO

# GEORGIA ROSE

Lyric by ALEX SULLIVAN and JIMMY FLYNN

Music by HARRY ROSENTHAL

A REAL MELODY BALLAD WITH A PUNCH

HULLY GEE!

WHAT A SONG!

# WHEN FRANCIS DANCES WITH M

"SAY, BO, DIS IS DE REAL GOODS FER A LAUGH"—Yours, Kate O'Connor

Words by BEN RYAN

Music by VIOLINSKY

THE CUTEST NOVELTY REAL LAUGH GETTING SONG EVER WRITTEN



You Can't  
Go Wrong  
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**SPEEDY—SNAPPY—PEPPY**  
**EVERYTHING THAT MAKES A SONG A HIT**

# NOBODY'S BABY

By BENNY DAVIS, LESTER SANTLY and MILTON AGER  
 IN A CLASS BY ITSELF

A RAG NOVELTY SONG WITH A PUNCH LYRIC

JUST RELEASED

## TEN LITTLE FINGERS — AND — TEN LITTLE TOES

**DOWN IN TENNESSEE**

Words by HARRY PEASE and JOHNNY WHITE Music by IRA SCHUSTER and ED. G. NELSON

**BIGGEST AND QUICKEST HIT OF THE YEAR**

**EVERYBODY'S  
 SWEETHEART**

# PEGGY O'NEIL

By Eddie Nelson, Harry Pease and Gilbert Dodge

**THE HIT OF HITS**

A Rollicking Waltz Song

Sing A  
 Feist Song  
 Be A  
 Stage Hit



# MELODY LANE

## PRODUCERS PLAN NEW ROYALTY ARRANGEMENT FOR SHOW WRITERS

**Claim That Composers Should Be Satisfied With Royalty from Music Sales and Should Not Participate in Show Earnings**

The new scheme for royalty readjustment as applied to composers of musical comedies and light operas is fast taking definite form and a meeting of theatrical managers is to be held in the near future at which some definite action regarding the matter is to be taken.

The plan originated in London and was directly traceable to the bad condition of the theatrical business which has prevailed since the ending of the war.

London producers with few exceptions are taking a decided stand against paying performing rights royalties to composers and the writers in consequence are obliged to look to the publishers for their entire earnings.

Naturally the writers of reputation refused to consider the plan, and, as a result, the younger composers, who were willing to forego the performing rights royalties in order to get before the public, were called upon. A few of them made good, and English managers have not been slow to take

advantage of it, and are boasting of their business acumen in making the new arrangement.

With the American Theatrical business in its present unsatisfactory condition, theatrical managers, and especially those who make a specialty of musical productions, are looking on the London scheme with envious eyes, as they can see a means whereby they can save a great deal of money.

The larger managers are naturally not as much interested in this plan as the smaller ones, due to the fact that the best in music and the work of the recognized successful composers is none too good, and managers are unwilling to take any greater chance in this line than absolutely necessary.

The smaller producers, however, see a great opportunity to effect a big saving, and are anxious to give the matter a trial.

The music writers are not taking the matter at all seriously.

### CHANGES IN B'WAY STAFF

A number of changes in the business staff of the Broadway Music Corporation took place last week. James W. Carkner, business manager, retired, and H. G. Chase, publicity director, also severed his connection with the corporation. Several changes in the writing staff of the company are also said to be pending.

Carkner formerly was connected with the Kresge Company, and was located in Chicago, having charge of the music department in one of the syndicate's big stores.

### MILT HAGEN BACK

Milt Hagen has just returned from a four months' vacation in Canada where he and Joe McKiernan completed the book, lyrics and score of a musical play begun in New York with Frank Bacon, the "Lightnin'" star early in the summer.

Hagen and McKiernan will shortly leave for Chicago for a conference with Frank Bacon relative to the play and its production here.

### MASON BACK FROM LONDON

Billy Mason, who has been in England for the past eighteen months as assistant manager of the A. J. Stasny Music Company's London office, returned on the S. S. Olympic last week.

Mr. Mason reports music conditions wonderful in England. He will leave for a trip to the coast immediately.

### STEELE IS CHICAGO MANAGER

Fred Steele of the Boston office of the Broadway Music Corporation is now in charge of the Chicago branch of that firm. Miss Mollie Klinger of the Boston office is temporarily in charge in Mr. Steele's absence.

### PEARL BACK WITH BERLIN

Harry Pearl, formerly in charge of the Chicago office of Irving Berlin, Inc., after an absence of two months, is back with the firm as manager of their Pittsburgh branch.

### HERMAN PALEY WITH FISHER

Herman Paley, who was with Remick's for several years until last week, has joined the professional department of Fred Fisher, Inc.

### BERLIN IN NEW HOME

Irving Berlin, Inc., moved into their new quarters in the Churchill building at 49th street and Broadway, last Saturday, though the place is not completely furnished. A formal opening will be held next week.

The firm occupies approximately 15,000 square feet, which is many times over the amount of space they formerly used in the old place at 48th street and Broadway. Following the example set by Irving Berlin's Music Box Theatre, the professional and business departments of the firm are the most palatial and up-to-date offices of any music publishing firm in New York, or in fact, the world. Sunlight and air are in every room and studio by means of skylights; a noticeable lack of ventilation was one of the chief objections to the old place. The business offices occupy one side of the building, and separated from the professional department. The business offices are done in mahogany panels and borders, with drab colored painted walls, with bold relief mural decorations here and there. A comfortable reception room is also one of the features of the business office.

The professional department has a roomy and beautiful reception room, with comfortable lounging seats for visitors, and is a thing of art and beauty. The woodwork in this department is white, with the walls covered with a pleasing color of buff paint. The piano rooms are numerous, eighteen in number, and some were designed with the intention of accommodating large acts, who need plenty of room. Fifteen new pianos have been moved in up till last Monday and more were on the way.

All of the floors are of hard wood and the carpet makes one think that they are in a conservatory instead of just a music publisher's office. Many innovations are being inaugurated, and every possible aid to the comfort of visiting artists and others is in force; numerous willow wicker chairs with deep cushions, and a circular lounging divan are but one of the many new features of the place.

Everything in the new abode of Irving Berlin, Inc., seems to spell comfort, convenience and efficiency combined with artistic elegance. The place is a revelation and the whole was designed by no mean architect; those responsible for arrangement are to be congratulated.

### HYMN WRITER LEAVES \$300,000

CHICAGO, Oct. 17.—Edwin O. Excell, songwriter, evangelist and associate of Dwight L. Moody and Ira Sankey, left an estate of \$300,000 according to an inventory filed in the Probate Court last week. Mr. Excell died on June 10th.

The estate includes the copyrights of many of his famous hymns which in addition to composing he also published. The greater portion of his estate was derived from his publishing business.

### LANG PLACES TWO

Henry Lang, pianist in Paul Whiteman's Palais Royal Orchestra, has placed two instrumental numbers with Jack Mills Inc., entitled "Cho-Piano" and "Symphonola." These were the two pieces played by Mr. Lang in his piano solos when the orchestra played the Palace, and has contracted with several mechanical firms to make rolls of his compositions for them.

### MAYO WITH BERLIN

Fred Mayo, one time member of the vaudeville team of Fox and Mayo, is back in the professional department of Irving Berlin, Inc., after a short absence during which time he was in vaudeville in a singing act.

### THORNTON WITH FISHER

Roy Thornton, formerly of the Bdwy. Music Co. is now connected with the Fred Fisher Co.

### THE LEADSHEET

Arranged by M. H. S.

Jack Mill's "I'll be glad to get back to My Old Home Town," by Tracy and Mohr, received a plug de luxe last week at the Shubert Theatre, Washington, D. C. Bobby Nelson sang the number and in the extra verses inserted something about going back to the old town, for one stood just as good chances of becoming President of the U. S. from the little burg as anywhere else. This tickled the President who with Mrs. Harding was sitting in a lower box. The President applauded in no mean manner, which does not happen to every song, we'll tell the world.

"Mary O'Brien," the Irish waltz song by Bill Polla, late of Detroit, made an unusual showing for the first few weeks of its existence, causing those at Remick's looking at the sales report twice to make sure that they were not seeing double. The song hit the 50,000 mark; not so bad for a new one.

Ben Friedman of Waterson, Berlin and Snyder has a unique job. He has the exclusive song plugging rights to a certain territory, which is a new one on us. Mr. Friedman comes from out Newark way, and generally worked the Newark Velodrome. This place seats 20,000 and as the town is considered a great "music town," Friedman manages to hand "I Wonder if You Still Care For Me," and other songs above the ordinary plug which resulted in his being the only man assigned to Newark and vicinity by W. B. and S.

While Lou Breau was in Chicago recently he met a young lady who had a publicity proposition to offer him, but Lou being on his way to hear Eddie Cantor sing "I want My Mammy," was in too much of a hurry to stop. The other day he received the following letter, which illustrates the fact that everybody likes Lou and helps him whenever they can.

Dear Mr. Breau:

Sorry you were unable to have a sitting at our Studio while in Chi.

The girl you met at the Majestic theatre, bag full of photos—'tis I.

Please send me songs to sing at Eastern Star affairs.

Mainly ballads, set to charming airs.

Very grateful I will be, if you'll send them on to

(signed) Geraldine Lee.

Will Rossiter has an industrious song plugger in the person of Frank Williams, who sees to it that folks who live and visit Greenwich Village hear all of the Rossiter tunes. Most everybody down there knows, "Music is Wonderful when you're Lonesome," and "Don't you remember the time."

George Joy is batting 500 these days. Georgie when we last came in contact with him had run his new roadster around the town twice and had received one summons. Heavy traffic is no joy for Joy, what?

Bug House Fables (with apologies to N. Y. American) Professional manager talking: "I was at the theatre this week and didn't hear a single act playing my Angel Blues. I just got back from Atlantic City and not an orchestra put the number on; there are only three orchestras in New York playing it now. Looks like the song is a flop and won't make a hit."

### SUCCESSOR TO "PEGGY"

Leo Feist, Inc., is preparing to release a new song entitled "Mickey O'Neil." It will be issued as a successor to "Peggy" and is by the same writers as the reigning Irish hit.

### A NEW JOLSON HIT

"You Hoo" has become an overnight hit, it being one of the big successes with Al Jolson in his new production "Bombo."

### SOCIETY DECLARES DIVIDEND

The American Society of Composers, Authors and Publishers declared its quarterly dividend last week and announced that \$20,800 would be divided among its members.

The amount, considering the dullness of the theatrical business is remarkably large as it does not by any means represent the amount which the music men would have received if conditions were normal. In addition to this a considerable amount is due from theatre and other resort proprietors but which has not been paid. This amount will undoubtedly be collected later in the season and the next dividend for the society members will be much larger.

### CHANGES IN COLUMBIA

Edward N. Burns, vice-president of the Columbia Phonograph company, is out of that organization, after having been with it for the past 27 years, starting with them when first organized. Robt. Harris, formerly head of the recording department, is also out. R. F. Bolton replaces Burns, while Frank R. Walker succeeds Harris.

Mr. Harris published a song recently, and is interested in the song publishing game. It is believed that he will go into that business on his own shortly.

### HARRY RUBY RECUPERATING

Harry Ruby who has been a patient at Dr. Stearns' Sanitarium for the past few weeks as a result of a nervous breakdown brought on by overwork, is almost fully recovered and able to go about his business as usual.

### HANDY'S RELEASE TWO

Handy Bros. have released two of their new numbers, both fox trot blues. "Shake It-Break It," by Signor Frisco and Quali Clark, and "Jealous Blues," by Farrel and Sizemore.

### GUS WINKLER IS DEAD

CHICAGO, Ill., Oct. 17.—Gus Winkler, of the Shapiro Bernstein Co., died last week. The deceased was widely known among music men having been connected with a number of music houses.

### SNYDER INCREASES PROF. DEPT.

Billy McDermott and Jack Hedaney are now connected with the professional department of the Jack Snyder Music Co.



# BURLESQUE

## LIBERTY AT ST. PAUL, CLOSED

### ALL BOOKINGS CANCELLED

Owing to bad business at the New Liberty Theatre, St. Paul, the American Burlesque Circuit has decided to cancel the bookings at that house. I. H. Herk, president of the circuit, also announced that the "All Jazz Review" would close at the Gayety Theatre, Minneapolis, on Saturday night, November 5.

The New Liberty Theatre of which Herk is part owner has been doing very poor business so far this season. It has been averaging about \$2,500 a week and everything had been done to get the attendance up, but owing to the conditions that existed in that city it found impossible, so it was decided that the best thing to do was to close it. All the shows that have played there so far have lost money. The house closed last Saturday night with E. Thos. Beatty's "French Frolics."

The shows will be compelled to lay off for the next few weeks, until the gap can be closed. Those who will lay off are "Follies of New York," laying off this week, "Lid Lifters" and the "Baby Bears." The first show to go through without laying off will be Sim Williams' "Girls From Joyland," which will go direct from Minneapolis to Milwaukee. The week being made up by the closing of the "All Jazz Review."

The "All Jazz Review" is owned by Irons and Clamage, in which Walter Brown is featured and is the only show on the American Circuit that this firm operated.

The reason for the closing of this show, given by the officials of the American Circuit, is to fill the St. Paul week, which is between Minneapolis and Milwaukee. After November 5 the shows will have only one week lay off in the West, after the Kansas City engagement.

### TRIED TO PUT ONE OVER

Somebody tried to put one over on the box office of the Casino Brooklyn last Wednesday afternoon. The treasurer received a call from someone claiming to be Frankie Hunter who is the featured comedian with the Big Jamboree playing the house at the time. The party said that he had just bought some shirts and did not have enough money to pay for them and he had to wear them at the show that night and that he was going to send them C. O. D. to the box office. The package arrived all right, but the treasurer sent them back stage. The party did not wait. When it was opened, there was nothing but paper inside. The C. O. D. called for \$18.00.

This trick was put over on the box office at the Majestic, Jersey City, several years ago. So the box office men want to be on look out. It's an old game, but sometimes they get away with it.

### JENNINGS IN HOSPITAL

Bill Jennings, steward of the Burlesque Club was operated on at the Jewish Memorial Hospital for hernia.

### BOOKED FOR THE STAR

Lou Redelsheimer booked Al Marks and Bessa Rosa in stock at the Star, Toronto. They opened this week.

### TANNER WITH "TING-A-LING"

Billy Tanner will join Charlie Franklyn's "Ting-A-Ling" at the Olympic. He replaces Charles Keefe.

### ROBIN TRIO WITH "JAMBOREE"

The Robin Trio will open with "Big Jamboree" at Baltimore next Monday.

### UNION SQUARE CLOSES

B. F. Kahn's Union Square Theatre closed on Sunday night last. The building was recently sold, and then leased to Kaufman, the latter. Kaufman will start wreckers to work at demolishing the building at once. It is said that he will build a small building on the property which will contain a picture house of six hundred seats with stores facing on Fourteenth street.

Mr. Kahn took over the management of the Union Square Theatre nine years ago the past Summer, for the Keith Circuit, and ran it successfully for over three years as a small time vaudeville house. The bill changing semi-weekly. When the Keith lease ran out the house was turned over to Kahn, who installed stock burlesque six years ago next month. The house soon became popular with this class of amusement seekers and Kahn quickly became one of the leading burlesque stock managers and producers in the country. During his time at this house Kahn has had many of the present stars of burlesque, vaudeville and other branches of show business, play under his direction at the Union Square.

Mr. Kahn will leave some time this week for Glenn Springs, N. Y., for a much needed rest and will remain there for a couple of months. He will then return and open stock in one of the New York houses.

Billy Spencer who was with Kahn when he opened his first stock show at this house, returned several weeks ago and was with him, when he closed.

Pat White is doing an act as an added attraction at the Howard, Boston, this week. Tommy O'Neil is in the act. Margie Pennetti who has been at the Union Square the past two years, will open at the Trocadero, Philadelphia, next week. Frank Mackey another favorite here is going in vaudeville with his big girl act.

### CAN'T STOP JOHNSON

According to the opinions of a number of New York attorneys, Jack Johnson, who is now appearing in burlesque, can not be legally stopped from appearing in those towns where boxing is allowed. As boxing is permitted in all of the towns on the American wheel the ex-champion will doubtless play all his engagements without any interference.

### BENEFIT FOR MURRAY

A benefit will be tendered to Jimmy Murray, the ex-bantam weight champion at Tammany Hall on Friday night November 18. Murray, who is blind now, is well known to many burlesquers, who are in the city and will attend the affair.

### "PLAYERS" TO CHANGE NAME

The Strolling Players, one of Jacobs and Jermon's shows on the Columbia Circuit, will discontinue using that title shortly. Commencing Monday, November 7, the show will be known by its original title "The Golden Crooks."

### PEARSON BACK IN NEW YORK

Walter Pearson returned to New York Monday from Chicago. He sold out his interests in the Rose Manufacturing Company to Dave Rose. He however still retains his interest in the vaudeville booking office that city.

### BALL AT SAGINAW CLUB

A reception and ball will be given by the Saginaw Club at Tammany Hall, Sunday, October 23. J. J. McGrath, John Kiley and P. Gleason, of the Columbia Theatre staff, are officers in the Club.

### KELLY GETS A PARTY

Dr. Steeves gave Mike Kelly a theatre party and dinner after the show last Wednesday at the Olympic, to celebrate Kelly's thirty-eighth birthday.

## BOTH WHEELS DOING BETTER BUSINESS

### RECEIPTS CONSTANTLY INCREASE

Business on both burlesque wheels is constantly improving despite the fact that little hope for any improvement was looked for until late in the Fall or early Winter. Unfortunately, this improvement does not prevail in all the cities. The larger eastern towns have shown the biggest increase in receipts, and the leading managers are predicting that soon this will prevail throughout the entire circuit.

It is a well known fact that for several years there have been towns on the circuit which were unwarranted from a business standpoint, but unusual conditions kept them going. Now that the whole country is in a slump, these towns have been hit the hardest and their removal is inevitable.

### COLEMAN BACK IN BURLESQUE

Harry Coleman has returned to burlesque. He joins the "Step Lively Girls" in Washington this week, replacing Emerson and Baldwin. Coleman who left burlesque a year ago, was under contract with James E. Cooper, for burlesque. He has released him to Pearson for this season. Coleman has been playing with Broadway attractions and in pictures since getting out of burlesque.

### WHITE AT THE HOWARD

Pat White and his company, Jim McInnery and Tommy O'Neil are playing the Howard, Boston, this week in their comedy act. Ike Weber is handling the act. They will no doubt be booked as an added attraction with some of the burlesque shows. White is a big favorite on the burlesque circuit.

### SUNDAY SHOWS IN NEWARK

NEWARK, N. J., Oct. 17.—Burlesque was seen at Miner's Empire Theatre this city for the first time on Sunday, yesterday. Al Reeves' "Beauty Show," which played here all last week, was the attraction.

The shows will play here seven days hereafter, opening on Monday and closing Sunday night.

### PAINE IN HOSPITAL

Raymond Paine, straight man, was taken to the Knickerbocker Hospital, New York. He was suffering with a hemorrhage of the nose. Paine is with the Frank Finney Revue, the show is playing Miners Bronx this week.

### GALLAGHER MAKES CIRCUIT TRIP

George Gallagher, general manager of the American Circuit, returned to New York Monday, after a two weeks' trip around the circuit looking over the shows and houses.

### PAT WHITE CLOSSES

Pat White closed at Kahn's Union Square last Friday night. He left for Scranton after the show, to play a benefit for the children Saturday morning.

### MEROFF OUT OF "TWINKLE TOES"

Ben Meroff closed with "Twinkle Toes" at the Majestic in Jersey City last Saturday night. He is going to do a vaudeville act on the Shubert time.

### VIRGINIA WARE SIGNS

Virginia Ware opened with James E. Cooper's "Folly Town" at the Gayety, St. Louis, on Sunday, October 16. She replaces Edith Murray.

## DODY'S "SUGAR PLUMS," A NEW SHOW, IS TUNEFUL AND BRIGHT

There is a new show at the Columbia this week, Dan Dody's "Sugar Plums." It is in two acts and ten scenes. The program states that the book is by Addison Burkhardt, music by Jerome Sanford, and was staged by Dody, who also staged the dancing numbers. Dody has staged some very clever dance numbers that are out of the ordinary, in fact, they are smartly arranged. The music is catchy and tuneful, but the comedy outside of a few bits does not hold up with the rest of the show.

The book is called "Let 'Er Rip" and the comedians did all in their power to make it rip, seldom have we seen two men work harder to get laughs than Joe Freed and Artie Leeming did on Monday afternoon and they succeeded very well with what they had to work with. They did get a lot of comedy out of a few bits, however, that were injected into the book.

Freed, who is again doing his eccentric Dutch character this season, was never better in this role. He is a fast worker and a hard one. He did all he could to get laughs. He is using a good, as well as a funny make-up, his clothes fit well with the character. His dialect is good and he has a way of working that is different from others.

Leeming, an acrobatic, fast tramp comedian, reminds us greatly of Lester Allen in appearance and work. This young fellow is new to us and will no doubt make a name for himself this season on the circuit. He is a corking good dancer, can take falls and is funny. He works in misfit clothes and wears an extra large low collar. This is his first appearance at the Columbia and he impressed us that he was trying to feel out the audience. He is a clever young chap and will no doubt follow Lester Allen's footsteps in burlesque. Both the comedians play several different musical instruments and play well.

"Sugar Plums" has two prima donnas in Dolly Rayfield and Polly Follette. Miss Rayfield is one of the most beautiful women in burlesque. She is tall and stately, of blonde type and what's best, she possesses that which is so important to many on the stage, personality. Miss Rayfield has a most charming personality that reaches far over the footlights. She easily won her way into the hearts of the audience. She also has a pretty form, which is displayed in very handsome gowns she offers. Her wardrobe is most expensive and a delight to the eye. Miss Rayfield had several numbers which she rendered excellently and she did very well in the bits in which she appeared.

Miss Follette is another charming looking prima donna who has a good voice and knows how to deliver a number. She also reads lines well and wears gowns that are striking and in good taste.

May Newman, a well formed young lady, is the ingenue, who does fine in the scenes and bits and also did well with her numbers. She is an attractive looking young woman and was favorably received. Her wardrobe is beautiful.

Nita Rose, a dancing soubrette of brunette type, did well with her numbers and looked pretty in dresses that become her style. She is fast in her work and pleases.

Leo Nadell, a light comedian and straight man, makes a fine appearance and reads his lines distinctly. He is humorous in several scenes where the part calls for it.

Harry Rose, a young bright looking chap, is a clever dancing and singing juvenile. He reads lines nicely and dresses well. He also can play a violin.

Tom Duffy makes a fine appearance and can wear clothes. He works in a number of the bits and scenes and gives a good account of himself.

Chas. Brown is the character man; his portrayal of Rip Van Winkle is clever. He plays the part exceptionally well, his make-up and wardrobe is as we would picture this character. He also did a Cuban part nicely.

The Sanitarium scene and Blue Sunday scene in the first were good, although several good fast comedy bits could be injected in both and the same could be said of the court room scene. The comedy stood out much better in the last part, the drinking bit of Freed's and Miss Rayfield was well done and very amusing, it went over in fine form.

Freed and Leeming offered a fast talking, singing, musical and dancing specialty that was worth while. The act is good and went very big.

Harry and Rita Rose in a singing and dancing specialty scored.

Nadell and Follette, in a singing and talking specialty, which is unusual in its kind for burlesque, more than pleased.

Dody has a dandy looking chorus and he has them working all the time they are on the stage. He has one of the best dancing pony lines we have seen so far this season and the other girls work hard, too.

The "Sugar Plums" has an excellent cast, beautiful girls, handsome wardrobe, has a fine production, two clever comedians and is a show that will please. It's Dody's first show and he has done well. SID.



# DRAMATIC and MUSICAL

## "LOVE DREAMS" AT THE TIMES SQUARE IS TUNEFUL AND BRIGHT

"LOVE DREAMS," a musical drama in three acts by Ann Nichols; lyrics by Oliver Morosco; music by Werner Janssen. Produced at the Times Square Theatre, Monday night, October 10.

### CAST

Larry Pell.....Tom Powers  
Billy Parks.....Maurie Holland  
Dr. Duncan Pell.....Orrin Johnson  
Cadillac Packard.....Harry K. Morton  
Renée d'Albret.....Vera Michelena  
Stage Manager.....Charles Yorkshir  
Hildegard.....Maude Eburne  
Cherry O'Moore.....Marie Carroll  
Premier Dancer.....Amelia Allen  
Pauline.....Pauline Maxwell  
Grace.....Grace Culvert  
Irene.....Irene Novotny  
Jean.....Jean Warner  
Ann.....Ann Pauley  
Grace.....Grace Elliott  
Maude.....Maude Lydiate  
Charmine.....Charmine Essley

"Love Dreams" is billed as a "Melody Drama," which is an unusual combination. Nevertheless it is essentially a drama, with music and comedy here and there to liven the piece up, and though comedy and tragedy (it has an unhappy ending for at least one faction) should not be mixed so they say, the play proved to be a delightful and entertaining series of what were almost one act sketches, the three acts as a whole being greatly hindered by an impossible first act, in which Tom Powers as Larry Pell tries to force his attentions upon a vamp to whose press agent he has paid \$1,000 for the privilege of meeting her in the apartment of his brother, a doctor who is out of town. This was the only bad feature of the play and gave to the atmosphere a low moral standing. It seemed as though that part of the play was written by an amateur and was overdone in order to impress upon the audience the fact that the vamp did not touch liquor, and that Pell was drunk.

The climax of the first act comes when the doctor arrives home unexpectedly and while telling the woman she is no better than those "street walkers," his brother asks the vamp if she will do him the honor of marrying him, and she accepts the offer.

From then on the story moves along smoothly and we learn that the vamp is leading a double life, her press agent and maid only are aware of her dual personality. In the country the French vamp Renée d'Albret, played by Vera Michelena, is a tranquil sort of person known as Miss O'Moore whose greatest concern is her crippled sister's recovery, and that she really loves Larry Pell who asked her to marry her. Pell meets the crippled sister, played by Marie Carroll, who immediately falls in love with him and finally wins her away from her sister, not knowing anything but the fact that she was winning him away from some dreadful vamp whose pictures she saw in the papers. The doctor who cured Cherry O'Moore was Duncan Pell, brother of Larry and he falls in love with the woman who, as a vamp, he despised, not knowing that she was the same person. In the last act, Miss O'Moore is about to cast off her professional cloak of vampire, which she is mostly on paper thanks to the press agent, only to learn that the one she loves is also loved by her sister, and bravely makes the sacrifice, and decides to fulfil a stage contract.

Harry K. Morton was in and out of the play at all times lending his comedy and some dancing steps. As Mr. Cadillac Packard he certainly was a live wire. Maude Eburne, as Hildegard the maid was also funny and with Morton made a wonderful team. Marie Carroll who closed in "Two Blocks Away," and took the part on a day's notice sang, and played the part of the cripple in faultless manner. Vera Michelena did well at all times and

sang carefully and sweetly. As the vamp she wore the most extreme costumes possible and wore them well. All of the cast, chorus and the two dancers, one of whom was billed as the Premier and the other receiving no special billing, performed some extraordinary feats, especially back kicks which almost touched her forehead. The music was tuneful, "Lonesome Boy," and "Pity Me," sung by Tom Powers and Miss Carroll, and the numbers rendered by Miss Michelena all being done unusually well. The sets were colorful, and well staged.

## "THE WREN," FEATURING HELEN HAYES, IS PLEASING LIGHT COMEDY

"THE WREN," a comedy in three acts, by Booth Tarkington. Produced at the Galety Theatre, Monday night, October 10.

### CAST

Cap'n Olds.....George Fawcett  
Mrs. Freehart.....Marion Abbot  
Frazee.....John Flood  
Francis.....Sam Reed  
Mrs. Frazee.....Pauline Armitage  
Roddy.....Leslie Howard  
Seebly.....Helen Hayes

Booth Tarkington's latest play is neither the best that has come from his pen, nor the worst. "The Wren," starring Helen Hayes, is light, thin and slow at times, and leaves one with the feeling that he hasn't seen all of the affair, but merely allowed a peep in on the story of a certain New England family. It seems as though the author had in mind a short story for summer reading, and suddenly decided to write a play around the characters.

Seebly Olds is a young girl who always manages to help and mother all of the people around her. She is essentially a house wren since her duties are more or less confined to house work. Her father is the first of her charges. He is a retired sea captain who has just suffered a stroke of paralysis and lives with his daughter in the cosy boarding house on the coast of Maine. An artist there for the Summer, a married woman boarder and the hired help about complete the cast. The weight of most every body's troubles lies heavy upon the shoulders of the "wren." The hired man is scared to death when he sees the wren coming, and as for the old sea captain, his daughter has been bossing him for years, even before he had the stroke. It seems as though he had always wanted to marry some one and Seebly had always interfered.

The matron from the city and the young artist were getting too thick for the ease of mind of the wren and most of the comedy was supplied in the form of the matron being routed by Seebly. After successfully routing the wife who was left lying around by a careless husband, we find at the close of the play that the captain is getting out his binoculars in order to scan the coast for the consistent Seebly has gone to keep the helpless young painter from getting lonely.

There were many things in the play which were not up to the mark; and again, in spots, the play was charming. Miss Helen Hayes as the wren played the role in an appealing manner, and understood the part well and made the most of it. The rest of the cast did well, Leslie Howard as the painter is an English actor who was last seen in "Just Suppose." John Flood as the jealous business man played his role in a praiseworthy manner.

If the theatre going public judge "The Wren" and use "Clarence" as a standard, the play will most likely prove disappointing, for there are few signs of Mr. Tarkington having exerted himself in the writing of his latest comedy.

### "THE DETOUR" CLOSES

CHICAGO, Oct. 17.—"The Detour," in spite of its good reception here, closed at the Central on Saturday night.

## "AMBUSH," SOMBRE PLAY, WELL ACTED, IS NEW GUILD SUCCESS

"AMBUSH," a play in three acts by Arthur Richman. Presented by the Theatre Guild at the Garrick Theatre on Monday night, October 10.

### CAST

Walter Nichols.....Frank Reicher  
Harriet Nichols.....Jane Wheatley  
Harry Gleason.....Charles Ellis  
Margaret Nichols.....Florence Eldridge  
Seymour Jennison.....John Craig  
Mrs. Jennison.....Katharine Proctor  
A Chauffeur.....Edwin R. Wolfe  
Alan Kraigne.....Noel Leslie  
Howard Kraigne.....Edward Donnelly  
George Lithbridge.....George Stillwell

The Theatre Guild's first offering of the new season is perfectly in keeping with its other achievements—"Lilliom," "John Ferguson," and "Jane Clegg," Arthur Richman's new play, "Ambush,"—as different from his last season's "Not So Long Ago" as the well known day is from the equally recognizable night—pulsates and throbs with the same steady undercurrent of the onrushing forces of life as do the plays of Strindberg and Ibsen. The characters of "Ambush" are swept onward on a steady increasing tidal wave of dramatic consequences that end in the inevitable surrender to circumstance.

Frank Reicher, who staged the play, also fills the leading role—that of a clerk living in Jersey City, fighting against the fate that finally engulfs him. Mr. Reicher gives a splendid performance in all respects.

The play is unfolded as seen through the eyes of the clerk, the father of a young girl who barter her youth for the pleasures of life and the husband of a shrewish wife who encourages the bartering.

The foreword to the play on the program gives this explanation of the theme: "Arthur Richman's 'Ambush,' offered last night at the Garrick Theatre by the Theatre Guild as its first production of the new season, is not the light-hearted play that might have been expected from the author of so glamorous an affair as 'Not So Long Ago,' which, as one of the successes of a recent season, might reasonably have beckoned him along the frolic path of comedy. 'Ambush' is sombre—but sombre as life is sombre when a fighting man goes down, not with a high declaration raised and with his colors nailed to the mast but meanly and with knowledge of foulness and defilement forced upon him, but made his by acceptance.

"Mr. Richman has tried the experiment of writing his play in the first person, but the first person in this instance is not himself, but Walter Nichols, the father in his story. Much of what Mr. Richman wrote first is no longer in the manuscript. The part that is gone the author, and not the father, saw. What remains is all that Walter Nichols knows of the story and as he came to know it."

The erring daughter, ably portrayed by Florence Eldridge, encouraged by her mother, commercializes her attractions, but arouses the suspicions of her father. He drags from her a confession of her guilt. Overcome by the tragedy of his daughter's and wife's perverted perspective of life, he attempts to acquire enough money to enable them to indulge their extravagant tastes. He invests all his savings in a scheme that soon fails, leaving him practically penniless—his anxiety having caused him to lose his position also.

A new love of his daughter offers assistance. He is forced to accept, hemmed in as he is by immutable circumstances. His honor, righteousness, sense of values,—all succumb to the inevitable.

"Ambush," sombre as is its tenor, is a worthwhile play.

Dave Walters has been placed with the Mae Marsh production "Brittie" by the Murray Phillips agency.

## "TANGLED LIVES" REHEARSING

Butler Davenport is rehearsing his play "Tangled Lives" for production at the Bramhall Playhouse next week. The play was originally scheduled for production by A. H. Woods, but some trouble arose necessitating its being set aside.

## "BILL OF DIVORCEMENT," ENGLISH PLAY, IS ONE OF SEASON'S BEST

"A BILL OF DIVORCEMENT," a play in three acts by Clemence Dane. Produced at the George M. Cohan Theatre, Monday night, October 10.

### CAST

Margaret Fairfield.....Janet Beecher  
Hester Fairfield.....Ada King  
Sydney Fairfield.....Katharine Cornell  
Bassett.....Lillian Brenard  
Gray Meredith.....Charles Waldron  
Kit Pumphrey.....John Astley  
Hilary Fairfield.....Allan Pollock  
Dr. Allott.....Arnold Lucy  
The Rev. Christopher Pumphrey, Fred Graham

This highly successful English play presents a vital divorce problem over which the English are much more concerned than American folks, due to the fact that it is much more complex a question there. On account of the war certain cases were more prevalent over there than here, for shell shocked soldiers were more numerous in English homes, and consequently more of them might be divorced on the grounds of insanity. The law governing the insanity grounds for divorce are but being proposed in England, and the author therefore asks us to make believe it is ten years hence, and the play is what might happen if the proposed bill goes through.

The heroine, Mrs. Fairfield (this is in 1932), is supposed to be a widow, has divorced her husband after he has been adjudged incurably insane. She is about to remarry when Fairfield suddenly makes his appearance, cured, and returns to his old home to claim his wife. Out of pity for him she decides to give up her happiness and remain with the man, her former husband, who has become a stranger to her. But the daughter faces the problem squarely and will not permit this to happen. After making her mother forego the sacrifice she (the daughter) gives up her own chance of marriage for fear that her father's insanity may prove hereditary. She dismisses her lover and after sending her mother on the way of happiness, settles down to devote herself to her father. Such is the story minus the legal and ecclesiastical trimmings.

There are moments of pathos and mirth in the play, the pathos being gripping at times. Allan Pollock as the restored husband embodies the part in an effective appeal. Mr. Pollock was warmly welcomed as he made his first appearance in this country in seven years, having recently recovered from a bad case of shell shock, as well as frightful wounds.

Katharine Cornell gave an unusually interesting performance as the rebellious daughter, who at times is also vivacious, sympathetic and heroic. Two of the most effective scenes were that of Pollock and Janet Beecher as Mrs. Fairfield, where the husband, realizing his position and forlorn hope make a strong plea for compassion; another is that of Miss Beecher and Charles Waldron, who plays the resolute lover and insists that the woman keep faith with him, regardless of her former husband and his predicament.

The play received a wonderful reception and the performance on the whole was well ordered. It ran smoothly and did not try to impress the audience with any particular mode that might be in style in 1932, but ran along as if the supposed date were today. Everyone in the cast deserves mention for the excellent performance that was given in a play that ranks among the best of the season's production so far.



## B. F. KEITH VAUDE. EX.

## NEW YORK CITY

Palace—Venita Gould—Pearson, Newport & Pearson—McLallen & Carson—Bessie Clayton & Co.—Ruth Royle.

Riverside—Roy & Arthur—Burt & Rosedale—George McFarlane—Ivan Bankoff & Co.—Burns & Freda—Irene Bordoni.

Colonial—Brown, Gardner & Trahan—Vincent O'Donnell—Lillian Broderick & Co.—Will Mahoney—Imhoff, Conn & Corene—Eddie Leonard—Ben Welch.

Royal—Ruth Budd—Billy Glason—Millership & Gerard—Ernest Ball—Creole Fashion Plate.

Hamilton—Miller Girls—Cressy & Dayne—Gallagher & Shean—Four Mortons—Princeton & Watson—Carl Randall—B. & Betty Wheeler—I. R. Samuels.

31st Street—Lightners & Alexander Revue—Doris Humphrey's Dancers—Weaver & Weaver—Hamilton & Barnes—Grace Doro—Chandon Trio.

Alhambra—Kenny & Hollis—Buckridge Casey—Holmes & Levere—Parlor, Bedroom & Bath—Daphne Pollard—Frances Prichard.

Broadway—Dotson—Duffy & Keller—Rubeville—Herschel Henlere—Tracey & McBride—Lady Alice's Pets.

Regent (First Half)—Haig & Levere—Sawing a Woman. (Second Half)—Janet of France—Joe Darcy.

Jefferson (First Half)—Archer & Belford—Sig. Friscoe—Joe Darcy—Solly Ward & Co. (Second Half)—Miller & Capman—Simpson & Deane—The Volunteers.

Franklin (First Half)—Alf Loyal & Co.—Miller & Capman—Valerie Bergere & Co.—I. & J. Kaufman—Dunbar & Turner. (Last Half)—Archer & Belford—Sig. Friscoe—Rome & Galt.

Coliseum (First Half)—The Volunteers—Owen McGivney—Four Mortons. (Second Half)—Shaw's Sporting Dogs—Ashley & Dorney.

Fordham (First Half)—Andrieff Trio—Janet of France—Long Tack Sam. (Second Half)—Alf Loyal & Co.—Chief White Beaver—Bert & Betty Wheeler—Owen McGivney—Donovan & Lee.

## BROOKLYN

Orpheum—Dancing McDonalds—Jack La Vier—Edith Clasper & Co.—Basill, Lynn & Smythe—Sophie Tucker & Co.—Dufor Boys—Victor Moore & Co.—Yvette Rugeil.

Bushwick—Van Cleve & Pete—Clinton & Rooney—Lillian & Anna Roth—Wilton Sisters—Claude & Fannie Usher—Mr. & Mrs. Barry—Harry Carroll.

Boro Park (First Half)—Shaw's Sporting Dogs—20th Century Revue. (Second Half)—Haig & Levere—Andrieff Trio—Solly Ward & Co.—Dunbar & Turner—I. & J. Kaufman.

Flatbush—J. J. Morton—Hope Eden & Co.—Robbie & Nelson.

## BALTIMORE

Maryland—Bobby Pender & Co.—Fenton & Fields—Ray Raymond—John Steele—Reynolds & Donegan.

## BOSTON

Keith's—Pietro—Royal Gascones—Healy & Cross—Singer's Midgents—Beatrice Herford.

Shea's—Johannys—Rudell & Dunigan—Three Lords—El Cleve—Charles Howard & Co.—Music Land.

## CINCINNATI

Keith's—Camilla's Birds—Franklyn Charles & Co.—Bevan & Flint—Edwin George.

## CLEVELAND

Hippodrome—Dallas Walker—Wm. Brack & Co.—Ellmore & Williams—Maxine Bros. & Bobby.

Keith's—Willa & Harold Brown—Daly, Mack & Daly—Cook & Oatman—Bert Baker Co.—Perrone & Oliver.

## DETROIT

Temple—Peggie Carhart—Mrs. H. Turnbull—Clayton White & Co.—Joe Towle—Calts Bros.—Watson Sisters—Lorimer & Hudson.

## ERIE

Colonial—Juggling McBanns—Farrel Taylor Co.—Sliber & North.

## GRAND RAPIDS

Empress—Sealo—Sansom & Delilah—Vaughn Comfort—Spencer & Williams—Seed & Austin.

## HAMILTON

Lyrio—Therese & Wiley—Furman & Nash—Pearson & Lewis—Jim & Betty Morgan—Kane & Herman—Hanako Japs.

## INDIANAPOLIS

Keith's—Corradini's Animals—Alexander Bros.—Scotch Lads & Lassies—Pressler & Klais.

## LOWELL

Keith's—Paul Decker & Co.—Rice & Elmer—John & Nellie Olms—Primrose Three—Coffman & Carroll—Roberts & Boyne—Ann Gray.

## LOUISVILLE

Mary Anderson—Russell & Devitt—Sully & Houghton—Dancing Kennedys—Eddie Ross—Olson & Johnson.

## MONTREAL

Princess—Ruth Howell—Billy & Eddie Gorman—Langford & Fredericks—Glenn & Jenkins—Josephine Victor & Co.—Jim McWilliams—La Pelarica Trio.

## PROVIDENCE

Keith's—The Faynes—Harry & Grace Elsworth—Jack Hanley—Jean Granese & Co.—Fisher & Gilmore—A Dress Rehearsal—Robt. E. Keane & Co.—Marguerite Padulo—Baraban & Grohs.

## PORTLAND

Keith's—W. & J. Mandel—Patricola—Archeless & Venus—Fields & Pink—Carlton & Tate—Richard Keane.

## PHILADELPHIA

Keith's—F. & E. Carmen—Sharkey, Roth & W.—The Love Race—Craig Campbell—Mosconi Bros.—Ruby Norton—Lew Dockstader—3 Regals.

## PITTSBURGH

Davis—Nathan Bros.—Frank Browne—Murray Girls—Wylie & Hartman—Flyertons.

# VAUDEVILLE BILLS

## For Next Week

## ROCHESTER

Temple—Handers & Millas—Brent Hayes—Chas. Withers & Co.—Jack McGowan—Aeroplane Girls—Powers & Wallace—Margaret Young.

## SYRACUSE

Keith's—Four of Us—Juvenality—Charles Olcott & Mary Ann.

## TORONTO

Shea's—Althea & Lucas—Green & Myra—Bos-tock's Riding School—Newhoff & Phelps—Johnny Burke—Four Fords—Val & Ernie Stanton.

## TOLEDO

Keith's—Dooley & Sales—Meehan's Dogs—Toto—Bernard & Garry—Frank Wilcox—Sylvia Clark.

## WASHINGTON

Keith's—Clara Howard—Edith Tallafiero & Co.—Bert Errol—Harry Fox & Co.

## YOUNGSTOWN

Hippodrome—Pierce & Goff—Unusual Duo—Taylor, Howard & Them—Bill Robinson—Ames & Winthrop.

## ORPHEUM CIRCUIT

## CHICAGO, ILL.

Palace—Muller & Stanley—Dorothy Jordan—Williams & Wolfus—Jack Kennedy & Co.—Rockwell & Fox—Vadi & Gigi—Finlay & Hill—Bronson & Edwards—Lucas & Inez—Sultan—Krans & White.

Majestic—J. Rosmond Johnson—Rae Samuels—Four Marx Bros.—May Wirth & Family—Meh-linger & Meyers—Jay Velle & Girls—Sam Mann & Co.—Frank Gaby—Vera Berliner—Cavano Duo—Davis & Darnell.

State Lake—Sidney Grant—Bailey & Cowen—Lorraine Sisters—Fred Bowers' Revue—Flo & Olie Walters—Laura Pierpont.

## DENVER

Orpheum—Wilbur Mack & Co.—Watts & Rawley—Taxie—York & King—Henry & Moore—Clifford Wayne & Co.—Barrett—Rigos & Witchie.

## DES MOINES

Orpheum—Mattie Lippard—Jean Adair & Co.—Ona Munson—Carson & Willard—Milt Collins—Lohse & Sterling.

## DULUTH

Orpheum—Lady Teen Mel—Stones & Hayes—Santos & Hayes—Brown & O'Donnell—Ben Beyer—Wanser & Palmer.

## EDMONTON AND CALGARY

Orpheum—Vera Gordon & Co.—Joe Bennett—Toney & Norman—Chas. Harrison & Co.—Bobbie Gordone—The Rios—Maurice Diamond.

## KANSAS CITY

Orpheum—Clairmont Bros.—Scanlon, Deno & Scanlon—Sarah Padden—Flanigan & Morison—Clark & Bergman—Morris & Campbell—Fred Lindsay.

Main St.—Daniels & Walters—Ed Janis Revue—Rae Samuels—Nat Nazarro & Bros.—Cliff Nazarro & Darling Sisters—Sampson & Douglas.

## LOS ANGELES

Orpheum—Wood & Wyde—McKay & Ardine—Carleton & Balley—Bennett Sisters—Neal Abel—Juggling Nelsons—Bushman & Bayne—Toney Grey & Co.

## LINCOLN

Orpheum—Julian Ellings—Edith Clifford—Nanon, Walsh & Co.—Frank Wilson—Sheldon Brooks—Clifford Wayne Co.—Countess Norden.

## MILWAUKEE

Majestic—Van & Corbett—Juliet—Chic Sale—Dainty Marie—Vernon Stiles—Low, Feeley & Stella—Jack Benny—Gordon & Rica.

Palace—Kellam & O'Dare—Leo Zarrell Duo—Princess Kalama & Co.—Austin & Delaney—Swan & Swan.

## MINNEAPOLIS

Orpheum—Jack Ingalls—Thos. A. Wise & Co.—Moody & Duncan—Wanser & Palmer—Bronson & Baldwin—De Haven & Nice—Tim & Kitty O'Mear—Margaret Taylor.

Hennaf—Samsted & Marion—Jean Barrios—Dugan & Raymond—Carletti's Monkeys—Corine & Co.—Joe Browning.

## MEMPHIS

Orpheum—Blossom Seeley—Bobby Randall—Junior & Terris—Kittner & Reaney—Hoier Ro-maine.

## NEW ORLEANS

Orpheum—Flashes—Gene Greene—Melville & Rule—Kibla—Larry Comer—Garcinetti Bros.—Harry Holman & Co.—Serris Le Roy.

## OMAHA

Orpheum—The Casinos—Bob La Salle & Co.—Geo. & May Le Fevre—Mel Klee—The Gellis—Margorie B. Brevier—Harry Conley & Co.

## OAKLAND

Orpheum—Chiff Nazarro & Darling Sisters—Gib-son & Connelli—Frank Farron—Nat Nazarro & Bubbles—Ford & Cunningham—Mantell & Co.—Ed Janis & Co.—Swor Bros.

## PORTLAND

Orpheum—Grace Nelson—Schichtl's Mannikins—Indoor Sports—Adams & Griffith—Moran & Mack—Dance Fantasies—East & West—Whiting & Rurt.

SACRAMENTO AND FRESNO  
Orpheum—Carlyle Blackwell—Allen Stanley—Adler & Ross—Bowers, Walters & Crocker—Hughes Musical Duo—Wallace Galvin—The Little Johns.

## SEATTLE

Orpheum—Corinne Tilton Revue—Anderson & Graves—Bob Hale—Michon Bros.—Clifford & John-son—Follis Girls—Anderson & Yvel.

## SAN FRANCISCO

Orpheum—Pearl Regay & Band—Swift & Kelly—Jack Rose—Margaret Ford—Dooley & Story—Gautier's Toy Shop—Van Cellos—Helen Keller.

## SIOUX CITY

Orpheum—Moss & Frye—Tyler & St. Clair—Dresser & Gardner—Frauley & Louise—Four Lamys—Barton & Saxton—Lyons & Yosco—Jordan Girls.

## ST. LOUIS

Orpheum—Wm. H. Crane & Co.—Walter C. Kelly—Lydell & Macy—Dillon & Parker—Tempest & Sunshine—Boothe & Nina—Filtet & Scofield.

Rialto—Hanson & Burtan—Van & Vernon—Ford & Price.

## SALT LAKE CITY

Orpheum—Sammy Lee & Lady Friends—Quixey Four—The Sharrocks—Gautier's Bricklayers—Mil-lard & Marlin—Wm. Halligan & Co.—Lou & Fay Durbeyll.

## ST. PAUL

Orpheum—Frank & Milt Britton—Butler & Par-ker—Sandy—Gus Edwards' Revue—Al & F. Sted-man—Van Horn & Inez.

## VANCOUVER

Orpheum—Lee Children—Billy Arlington & Co.—Ed Morton—Kara—Wm. Ebs—Avey & O'Neil—Young & April.

## WINNIPEG

Orpheum—Ritter & Knappe—Jack Joyce—Mar-shall Montgomery—Mary Haynes—Kitty Doner & Co.—Kramer & Boyle—Sylvia Loyal & Co.

## F. F. PROCTOR

## Week of Oct. 17, 1921

## NEW YORK CITY

Fifth Ave. (First Half)—Nat Nazarro Jr. Co.—Mignon & Kokni Co.—Rice & Elmer—Arth Astill Co.—Walsh, Reid & Walsh—Kenney's Nobody. (Second Half)—Magel McCarne Co.—Tennessee Ten—Bert Green—Kramer & Farrell—C. & M. Dunbar.

125th St. (First Half)—Henderson & Holliday—Two Blighty Girls—Resista—Sabbott & Brooks—Jas. Thornton—Bridal Sweet. (Second Half)—Emily Darrell—Two Little Pals—Alexander & Robinson—Hughes & Moore.

58th St. (First Half)—Allen & Cantor—Tom & Leo—Ryan & Ryan—Wm. Wilson Co.—Tom Smith Co. (Second Half)—Frosini Thompson & King—Thos. J. Ryan Co.—Toyland Follies—Wahl & Francis.

23d St. (First Half)—MacKernan Dancers—Alexander & Robinson—L. Ordway & Co.—Cunningham & Bennett—Johnson & Hart—Tom Davies Co. (Second Half)—Musical Hunters—Rodman & Wells—Arthur Whitelaw.

## ALBANY

(First Half)—Dave & Pelle—H. & G. Ellsworth—Will Stanton Co.—Telephone Tangle—Pan American Four—Oscar Lorraine—Herman & Shir-ley. (Second Half)—Max's Circus—Dress Rehearsal—Jean Boydell—Marshall & Williams—Pietro-Hayataka Bros.

## ELIZABETH

(First Half)—Beaumonts—Walton & Craig—Manion & Arnold—Chas. & M. Dunbar. (Second Half)—Miller Sisters—Mabel Tallafiero Co.—Tom Smith.

## MT. VERNON

(First Half)—Lewis & Dody—Ethel McDonough—Melo Tune Four—Anger & Packer. (Second Half)—Weaver & Weaver.

## NEWARK

(First Half)—Two Little Pals—Tennessee Ten—Lloyd & Robin—Philmoers—Hyman & McIntyre—Miller & Mack. (Second Half)—20th Century Revue—Howard & Lewis—Lewis & Norton—Dave Schooler Co.—Kenney & Nobody.

## PORTCHESTER

Lane & Washman—Cooper & Ricardo—Glad Moffat—Arthur Pickens—Allen & Francos.

## SCHENECTADY

(First Half)—Janet of France—Turelly—Plerion & Lewis—Babcock & Dolly—Weber & Rldnor. (Second Half)—Three Lords—John McGowan—Bill Stanton Co.—Miller & Anthony—Reva's Cir-cus.

## TROY

(First Half)—Max's Circus—Jean Boydell—Shireen—Dress Rehearsal—Marshall & Williams—Pietro-Hayataka Bros. (Second Half)—Davis & Pelle—H. & G. Ellsworth—Shireen—Pan American Four—Telephone Tangle—Oscar Lorraine—Herman & Shirley.

## YONKERS

Frosini—Stephens & Brunelle—Old Fashioned Girl—Thos. J. Ryan Co.—Wilson & Kelly.

## B. F. KEITH VAUDE. EX.

## Week of Oct. 17, 1921

## NEW YORK CITY

Harlem Opera House (First Half)—Musical Hunters—Joe Darcy—El Rey Sisters—Monroe & Mae. (Second Half)—Lewis & Myers—Jack Sul-livan.

## ALTOONA

(First Half)—Elaime Sisters & Hurd—Big Three—Regal & Mack—Joe Laurie—Brownlee Rye Band—Pagans. (Second Half)—H. Bulger Co.—Espe & Dutton—Rule & O'Brien—Mason & Cole Co.

## ALBANY

(First Half)—Herbert Duo—Story & Clark—Le Maire & Hayes—Al H. Wilson—E. Phillips Co. (Second Half)—Percival Girls—Combe & Nevins—Travers Douglas Co.—Frank Mullane—Chas. Ahern Troupe.

## BINGHAMTON

(First Half)—Kay Neelan—Bud Snyder Co.—Crane, Howard & Crane—Bush Bros.—The Volun-teers. (Second Half)—Lorimer & Hayes—Frances Roeder Co.—Frank Ward—Peggy Brooks Co.

## BOSTON

Boston—Bessie & Clifford—Dora Hilton Co.—Stephens & Hollister—Bowman Bros.—Gray Old Rose.

Howard (First Half)—Zeno Moll & Carr. (Sec-ond Half)—Chong & Moey—Kaufman & Lillian. Scollay Square—The Sterlings—Jean Southern—Oliver Opp—Murphy & Lockmar—Geo. Stanley & Sis.

Washington Street—Will Crutchfield—Green & Burnett—Graves & Demonde—Roland Meehan—Elaie & Paulson.

## BRISTOL

Hunniford—Harris & Holey—Hart & Helene—Deier & Arma—Lizette & Rooney.

## CANTON

Bradnas Trio—Hal Springfield—Courtney & Ir-win—Mullen & Francis—Big City Four—Crisp Sis. & Co.

## CLARKSBURG

(First Half)—Victoria Goodwin—Stevens & King—Jay Raymond—Carson & Kane. (Second Half)—Nell & E. Gilbert—Oliver & Nerrett—Ed. Ford—Josephine Amoros Co.

## CHESTER

(First Half)—Fraser & Bunce—Walter Flesher Co.—Dotson—Miller & Bradford. (Second Half)—Spoor & Parsons—Chas. Martin—Honeyman Inn—Manuel Romane Co.

## BROCKTON

(First Half)—Bert & H. Skatelle—Foley & La-Tour—Roger Grey Co.—Visar Co. (Second Half)—Shapiro & Jordan—Bryant & Stewart—Little Jim.

## BANGOR

(First Half)—Musical Parshleys—Mattus & Young—Florence Brady—Wild & Hills—Royal Venetia Five—Clark & Wilson—Harvard & Bruce. (Second Half)—Stuart & Harris—Lonn & Nace-niso—Williams & Taylor—June Ima & Co.—Ar-thur Lyons Co.—Wilkins & Wilkins.

## CAMBRIDGE

(First Half)—Evans & Masart—Geo. P. Wil-son—Farrone & Oliver—Wm. Mary Rogers—A. & G. Falls. (Second Half)—Sandifer & Benson—Countess Veronia—Leonard & Whitney—Monarch Comedy Four—Ledor & Beckman.

## ELMIRA

(First Half)—Bud & J. Gray—Jennings & Ma-der—Frances Roder Co.—Bessie Brownings—Peggy Bremen Bro. (Second Half)—Kay Neelan—Crane Howard & Crane—Rudell & Dunigan—Bud Snyder Co.

## EASTON

(First Half)—Percival Girls—Combe & Nevins—Travers Douglas Co.—Frank Mullane—Chas. Ahern Troupe. (Second Half)—Story & Clark—LeMaire & Hayes—Al H. Wilson—E. Phillips Co.

## FITCHBURG

(First Half)—Ladora & Beckman—Florence Nelson Co.—Grey & Byron—Lowry & Prince—Diamond & Brennan. (Second Half)—Evans & Masart—Brown & Spencer—Wite-Redow Co.—Tom Kelly—Rubeville.

## GLOVERSVILLE

Dancing Roots—Mathews & Blakeney—Ahern & Peterson.

## GREENSBURG

(First Half)—Foxworth & Frances—Valentine Vox—Hobson & Beattie—Amaranth Sisters. (Sec-ond Half)—Breen Family—Willie Solar.

## HALIFAX

(First Half)—Bolgee Bros.—Anthony & Arnold—Elite Hedow Co.—McCoy & Walton—Lecardo Bros. (Second Half)—Reed & Tucker—Claude Marion—Bell & Eva.

## HAZELTON

(First Half)—Hugh O'Donnell Co.—Lady Oga Tawaga—Shea & Hewitt—Homer Sisters & Lee. (Second Half)—Frank Shields—Hamilton & Bucher—Young & Hamilton—N. & E. Veronica.

## HARRISBURG

(First Half)—Pagana—H. Bulger Co.—Espe & Dutton—Rule & O'Brien—Mason & Cole Co. (Second Half)—Elaime Sisters & Hurd—Big Three—Regal & Mack—Joe Laurie—Brownless Rube Band.

## HOLYOKE

(First Half)—Potter & Hartnell—Gallagher & Claire—Ming Kee Four—Arthur & M. Lavell—Fifer Bros. & Gilrie. (Second Half)—Black & White—M. Padula—Moon Love—Anthony & Ar-nold.

## ITHACA, L. E.

Ray & N. Shannon—Bud & Jessie Gray—Bessie Brownings—Jennings & Masler.

(Continued on page 25)

**Kelly and Johnson**

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THE LOEW CIR



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Comedian  
"It's Your Mother"

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TOM  
SULLIVAN'S  
MONTE CARLO  
GIRLS

**BILLY (YIDDLE) DOYLE**

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CHARACTERS

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STRAIGHT MAN  
IN BURLESQUE  
BUT  
NOT A NEW  
STRAIGHT MAN

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JACK SINGER'S  
OWN SHOW

PRIMA  
DONNA  
AND DOING  
NICELY  
THANK YOU

**RUTH OSBORNE**

WITH  
JIMMY  
COOPER'S  
BEAUTY  
REVIEW

WITH  
TOM  
SULLIVAN'S  
MONTE  
CARLO  
GIRLS

**GRACE GOODALE**

Thanks to  
Grace  
Goodale

PRIMA DONNA  
Direction  
IKE WEBER

**ALTHEA BARNES**

WITH  
CHAS. WALDRON'S  
FRANK  
FINNEY  
REVUE

PRIMA  
DONNA

**JULIA DE CAMERON**

WITH  
BARNEY  
GERARD'S  
"FOLLIES OF  
THE DAY"



**RYAN AND HAGGARD**

Theatre—125th Street.

Style—Singing and playing.

Time—Ten minutes.

Setting—In "One and a Half."

The man in this act has a fine time with the stage hands, musicians and audience with his nonsense, which, on the whole, is good. He wears a Tuxedo, a huge straw hat with dangling ribbons, and a pair of yellow horn-rimmed glasses. The act is interrupted by a young lady who claims to play the piano and proceeds to demonstrate her ability by playing "chopsticks," after which she gets down to business and accompanies the man, who sings some good comedy songs.

In one of his songs the man uses the word "broken," pronouncing it "brokin," and seemed surprised when he was received with a laugh. He then sang another song about a domestic tragedy which would be better out.

The act closed with a popular melody to a fair amount of applause. The act would go well on the smaller time.

D. S. B.

**BERT STODDARD**

Theatre—Proctor's 125th Street.

Style—Instrumentalist-patter.

Time—Eleven minutes.

Setting—In one.

Bert Stoddard appeared in a Colonial costume, and was made up as an old man around sixty. He started off with patter and then played the violin. He is not a wizard at this instrument, and

most of the playing was done in the pit. The next instrument he played was the cello. He rendered "Somewhere a Voice is Calling," and was well applauded.

Stoddard is undoubtedly a better cellist than violinist, and should devote more time to the cello. The next thing he must do is to get himself some better gags than he has at the present. If he can't, he had better make the act altogether musical. For an encore he played the mandolin.

M. R.

**THE MILLER SISTERS**

Theatre—Alhambra.

Style—Musical.

Time—Twelve minutes.

Setting—In "one."

The two sisters, Madelon and Paula, are respectively a pianist and violinist. The younger girl plays the violin, the other the piano, and both are good on their instruments. The violinist played some popular music, as well as some of the classics, after which the pianist rendered a very good interpretation of Rachmaninoff's "Prelude in C sharp minor." The pianist showed, besides her technique and attack, some good showgirlship, and was rewarded by a good hand at the conclusion of her number. However, her short pauses during the recital of the number made it seem

**NEW ACTS**

as though she had forgotten what was to come. Following this, the other young lady does a rather neat dance, and the two close with a double song and dance routine.

The kiss given by the violinist to the pianist at the conclusion should be omitted, as a red mark from the rouge was left on the forehead. The audience laughed at this, and, as there is no reason for the kiss, it is better left out.

D. S. B.

**TOYLAND FOLLIES**

Theatre—Proctor's 125th Street.

Style—Marionettes.

Time—Nine minutes.

Setting—Special.

The setting represents the interior of a theatre, with puppets seated in the proscenium boxes ready to see a show. The curtain rises and the marionettes on the stage of the miniature theatre go through a series of contortions, dancing, and slapstick antics—much after the Punch and Judy fashion. The men who work the marionettes through their actions are to be praised for their manipulations. Not once did any of the puppets miss any intended effect.

The children in the audience seemed to be highly amused with the act. As a whole it proved entertaining enough for a number one spot.

M. R.

**AVENUE THEATRE SOLD**

CHICAGO, Ill., Oct. 17.—D. L. Schwartz, owner of the New Apollo Theatre, on the west side and Edward Hayman, have sold their interest in the Avenue Theatre to a south side corporation, which will continue the present vaudeville policy booked by the Western Vaudeville Managers' Association.

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**KEITH'S RIVERSIDE THIS WEEK (OCT. 17)****CHARLES KING and RHODES LILA****Assisted by SIDNEY FRANKLIN****In "TOOT YOUR HORN" BY ANDY RICE****RUBI & MITCHELL****IN "THE LADDER OF SUCCESS"**

Direction: Lester Walters &amp; Bruce Duffus

**VILLA and STRIGO****FORMERLY TEXAS DUO****SINGING, DANCING, HAWAIIAN MUSIC AND BEAUTIFUL GOWNS****DIRECTION DANNY DAVENPORT—MICKEY CURRAN****DAN CREEDON & DAVIS VIOLA****IN "YOU MAKE ME MAD"****B. F. KEITH VAUDEVILLE****DIR.—H. BART McHUGH**



SOUBRETTE  
JIMMY  
COOPERS  
BEAUTY  
REVUE

**BETTY BURROUGHS**

MY FIRST  
SEASON  
AND  
MAKING  
GOOD

**BOBETTA HALL**

INGENUE  
PASSING  
REVUE  
FIRST TIME  
IN BURLESQUE

HARRY  
STROUSE'S  
PELL MELL  
SEASONS  
1921-22-23-24

**CHAS. COUNTRY**

THANKS TO  
SAMMY  
SPEARS  
AND  
RAE ROTH

AFTER 4  
YEARS  
IN  
MUSICAL  
COMEDY

**JACK H. ALTON**

BACK IN  
BURLESQUE  
WITH  
"GROWN UP  
BABIES"

HEBREW  
COMEDIAN

**HARRY EVANSON**

WITH  
JOE AND FRANK  
LEVITT'S  
"SOME SHOW"  
SEASON 1921-1922

JEAN BEDINI'S  
INGENUE

**VIOLET "PIERRETTE" GASNIER**

"PEEK-A-BOO"  
SEASON 1921-22

WITH  
I. H. HERK'S  
"JINGLE  
JINGLE"

BILLY

**PURCELLA and RAMSAY**

EVYLEEN

Direction  
IKE  
WEBER

Principal  
Comedian

**CHAS. GOLDIE and GOULD HELEN**

Soubrette

WITH JOE WILTON'S HURLY BURLY

WAIT—WHO—ME—NO—YES—WITH—BILLY

**MAE SMITH**

SOUBRETTE

HENRY P. DIXON'S BIG REVIEW

PRIMA DONNA,  
WHO CAN  
SING, TALK AND  
WEAR GOWNS

**EVELYN PRYCE**

WITH  
JAZZ BABIES

**BOBBY GORE**

STRAIGHT MAN, DOING A LEGMANIA DANCE

WITH BIG REVIEW

**JOHNNY BELL**

THE ONLY AND ORIGINAL DANCING CHINK. WITH JACK SINGER'S BIG SHOW

**PRINCESS LIVINGSTON**

INGENUE SOUBRETTE

GROWN UP BABIES

**FRANKIE DALE**

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WITH ARTHUR PEARSON'S "BITS O' BROADWAY." EMMETT CALLAHAN, MANAGER

**FRED HARPER**

DOING COMEDY  
AND ACROBATIC DANCING

WITH JIMMY COOPERS  
"BEAUTY REVUE"

**JIMMY RAYMOND**

Singing, Juvenile, Also Characters, Doing Specialty with Hurly Burly Thanks to Joe Wilton

**MILDRED FRANKLIN**

SOUBRETTE

PELL MEL

**FLORENCE (MACK) DRAKE**

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**CHAS. MARSHALL**

NOT AN ACTOR—JUST A TYPE-COMEDIAN WITH HURLY BURLY Thanks to Joe Wilton

**OLIVE DE COVENY**

PRIMA DONNA—BIG WONDER SHOW

**MURRAY BERNARD**

STRAIGHT MAN OF CLASS

GREENWICH VILLAGE REVUE

**BILLIE FLINT**

INGENUE-SOUBRETTE

JIMMY COOPERS BEAUTY REVUE

**NETTIE KNISE**

INGENUE—WHISTLING GIRL

SOCIAL FOLLIES—DIRECTION: IKE WEBER

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WISE LITTLE  
SOUBRETTE  
WITH LEW KELLY SHOW

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Music Publishers  
NEW YORK

1658 BROADWAY



## VAUDEVILLE BILLS

(Continued from Page 21)

### JAMESTOWN

(First Half)—Mitchell & Stone—Rudell & Dunigan. (Second Half)—Bush Bros.

### JOHNSTOWN-PITTSBURG

Bonon & Edwards—Brouson & Rennie—Werner Amoros Trio—Dixie Hamilton—Lamaze Trio.

### LYNN

(First Half)—Shapiro & Jordan—Monarch Comedy Four—Wilkins & Wilkins—Little Jim. (Second Half)—B. & H. Skatelle—Grey & Byron—Lowry & Prince—Visser Co.

### LAWRENCE

(First Half)—Claude & Marion—Reed & Tucker—Melnotte Duo. (Second Half)—Brenen & Rule—Helen Miller—McCoy & Walton.

### LEWISTON

(First Half)—Stuart & Harris—Lonna Nace-nizo—June Ines Co.—Williams & Taylor—Arthur Lyons. (Second Half)—O'Connor McCormick—Florence Brady—Carroll Baker & Co.—Danny Simmons—Royal Venetian Five.

### LANCASTER

(First Half)—Ester Trio—Polly & Oz—Rappi-Morton Jewell Co. (Second Half)—Hardy Bros.—Chas. Keating Co.—Chas. Tobin—Tango Shoes.

### MIDDLETOWN

Mildred Parker—Morey & Chesleigh—Mary & Al Royce—Henry's Pets.

### MANCHESTER

(First Half)—Ergott & Girle—Helen Miller—Fields & Fink—Brennan & Rule—Rubeville. (Second Half)—H. & G. Dudley—Chas. Wilson—Roe Grey Co.—Piamond & Brennan.

### MORRISTOWN

(First Half)—Marie & Hart Co.—Carl & Inez—Howard & Jenkins—Blackstone Co. (Second Half)—Weston & Marion—Cooper & Lane—Evelyn Harris Co.—Four Bards.

### NEWPORT

(First Half)—Sandifer & Benson—Gertrude Dudley Co.—Bryant & Stewart—Fantino Sisters Co. (Second Half)—Geo. P. Wilson—Foley & Latour—Wm. & M. Rogers—Ar. & G. Falls.

### NEW BRITAIN

(First Half)—Lizee & Rooney—Wild & Virginia—Four Entertainers—Fid Gordon—Delea & Orma—Five Chaplins. (Second Half)—Master Gabriel Co.—Frank Gould—Bernard & Myers—Belloras Hay.

### NORWICH

(First Half)—Harris & Holley—Hart & Helene. (Second Half)—Garfield & Smith—Loney Haskell—Wiser & Wiser.

### PHILADELPHIA

Keystone—Fern Biglow & King—Boyle & Bennett—Primrose Semon & Conard—Fred Elliott—McDevitt, Kelly & Quinn.

Wm. Penn (First Half)—Dave Boor & Parsons—Manuel Romanien Co.—Coogan & Casey—Rucke & Winifred—Berzack's Circus. (Second Half)—Jussie & Ossi—Fraser & Buncie—Walter Fisher Co.—Dotson—Miller & Bradford.

Girard (First Half)—Tango Shoes—Chas. Tobias—The Delmontes. (Second Half)—Dainty Virginia—Coogan & Casey—Rucker & Winifred—The Delmontes.

### PITTSBURG

Loring & Lessig—Chadwick & Taylor—Walman—Miller & Murphy—Dorothy Dahl.

### BROWNSVILLE, L. H.

Ecko & Kyao—Rappi—Carson & Kane.

### PASSAIC

(First Half)—Selbini & Grovini—Three of a Kind—Polorde Hawaiians—Bernard & Meyers. (Second Half)—Weston & Marion—Samaroff & Sonia—Murphy & Hewitt—Baxley & Porter—La-Horn & Dupece.

### PITTSFIELD

(First Half)—Heller & Waters—Walton Duo—Smith & Neiman—Black & White. (Second Half)—Lyle & Virginia—Gallagher & Claire—Ming Kee Four—Panzer Duo.

### PITTSBURG-JOHNSTOWN

Jas. M. Regan Co.—Jean & White—Bobby Bernard Co.—Mack & LaRosa—Earl V. Bartlett.

### PAWTUCKET

(First Half)—Loney Haskell—Fashion Plate Revue—Grace Leonard Co.—The Faynes. (Second Half)—Canaris & Cleo—Gertrude Hoffman—Earl & Sunshine—Fields & Fink.

### QUEBEC

(First Half)—Jas. & E. Mitchell—McManns & McNulty—Hauko Japs—Artistic Treat—Bernards Start.

### READING

(First Half)—Rathburne Four—McCormack & Irving—Stan Stanley Co.—Haveman's Animals. (Second Half)—Bliss Cloud & Winona—Murray Girls—Murray Kissen Co.—Wm. Halen—Cook, Mort. & Harvey.

### ST. JOHN

(First Half)—Clifford Jordan—Betty Washington—Robt. Rely Co.—Miner & Evans—Robinson's Baboons. (Second Half)—Matus & Young—Musical Parshleys—Clark & Wilson—Wild & Hills—Harmond & Bruce.

### SYRACUSE

(Second Half)—Rose & Dell—Turelly—Babcock & Dolly—Moonlight—Leo Haley—Weber & Ridnor.

### SHENANDOAH

(First Half)—Frank Shields—Hamilton & Bucher—Young Hamilton—N. & E. Veronica. (Second Half)—Hugh O'Donnell—Lady Oga—Tasaga—Shea & Hewitt—Homer Sisters & Lee.

### STUEBENVILLE

(First Half)—Wilke & Brooke—Breen Family—Willie Solar. (Second Half)—Foxworth & Frances—Valentine Vox—Hobson & Beattie—Four Amaranth Sisters.

### STAMFORD

(First Half)—Rhoda Nickols Co.—Lester Gabriel—Mary & Al Royce—Samaroff & Sonia. (Second Half)—Fid Gordon—Frances & Demar—Love & Skank—Blackstone.

### SARATOGA

Fifa Bros. & Girle—Smith & Neiman—Potter & Hartwell.

### SO. NORWALK

Silbini & Grovini—Dave & Lillian—Arthur As-kell Co.—Four Entertainers—Five Chaplins.

### SYRACUSE

Three Lordens—John McGowan—Miller & Anthony—Frank Ward—Rex Circus.

### TORONTO

Four of Us—Melody Sextette—Hamlin & Mack—Raymond Wilbert—Dawson Sisters—Wheeler & Potter.

### UTICA

(First Half)—Rose & Dell—Edlida Morris—Moonlight—The Leightons—Norton & Melnotte. (Second Half)—Middleton & Spellmyer—Fred-erick Roland.

### WHEELING

(First Half)—Neil & E. Gilbert—Oliver & Ner-ret—Eva Fay—Ed. Ford—Josephine Amoros Co. (Second Half)—Victoria Goodwin—Stevens & King—Eva Fay—Jay Raymond—Rhoda Royals Elephants.

### WOONSOCKET

(First Half)—Earl & Sunshine—Gertrude Morgan—Canaris & Cleo. (Second Half)—The Faynes—Great Leonard Co.—Fashion Plate Revue.

### YORK

(First Half)—Blue Cloud & Winona—Murray Girls—Murray Kissen Co.—Wm. Halen—Cook Mort. & Harvey. (Second Half)—Rathburne Four—Stan Stanley Co.—Haveman's Animals.

### SHUBERT CIRCUIT

#### NEW YORK CITY

Winter Garden—Lord—Ain—Whipple—Huston Co.—Kiss Burglar (?)—Dolly Connolly—Clark & Verdi—Equill Bros.—Tadlan & Newell—Jack Strouse—Ernestine Myers & Co.  
44th St.—Ciccolini—Ernest Evans & Girls—Dickinson & Deagon—Bert Melrose—Jas. Barten—Brenck's Horse—Frank Jerome—Pederson Bros.—Cecil Cunningham.

#### BOOKLYN

Shubert-Crescent—Lean & Mayfield—Mason & Keeler—Lillian Fitzgerald—Olga Mishka Co.—Holt & Rosedale—Vardon & Perry—Wilson & Larson—The Pickfords—Arco Bros.

#### BALTIMORE

Academy of Music—Ben Linn—Forde & Rice—Kajiyama—Marie Stoddard—Tolino—Olympia Des-valls—Sensational Togo—Lora Hoffman.

#### BOSTON

Majestic—Jolly Johnny Jones—Rome & Cullen—Joe Jackson—Vine & Temple—Bert Earle & Girls—Ziegler Sisters—Rath Bros.—Buddy Doyle—Jimmy Hussey & Co.

#### CHICAGO

Apollo—"Chuckles"—Vinnie Dally—White Way 3—Permane & Shelley—Musical Spillies—Ford & Truly.

#### CLEVELAND

Euclid Ave., O. H.—Everest's Monks—Harris & Santley—Novelle Bros.—Harry Hines—Leona LaMar—Masters & Kraft—Mile. Codee—Chas. Richman & Co.—Marguerite Farrell.

#### DETROIT

Detroit O. H.—Monroe-Fisher Revue—Billy Mc-Dermott—The Glorias—Al Sexton & Girls—Nip & Fletcher—Sailor Reilly—Harper & Blanks—Boige Duo—Edna Bennett—Mel-Burns.

#### DAYTON

Liberty Theatre—Bert Shepard—Hattie Althoff & Co.—Lipinski's Dogs—Milo—Hetty King—Bernardini—Klein Bros.—"In Argentina"—Bob Nelson.

#### NEWARK

Rialto—Lew Fields & Co.—McConnell & Simp-son—Fred Allen—Yvette.

#### PITTSBURGH

Sam S. Shubert—Kromka Bros. Harrah & Ru-bini—Francis Renault—Nora Bayes—Libby & Sparrow—Bernard & Townes—Walter Brower—Selma Braatz—Ryan & Lee.

#### PHILADELPHIA

Chestnut St. O. H.—Nonette—Georgie Price—Clark & Arcaro—Regal & Moore—Donald Sisters—Alfred Naess & Co.—Anthony—Jack Conway & Co.

#### WASHINGTON

Shubert-Belasco—George Rosener—Palo & Palet—DuCalion—Horlick & Sarampa—Emily Ann Wellman—McCormack & Regay—Jack & Kitty DeMaco—Lucille Chalfant—Brendel & Bert.

#### W. V. M. A.

#### CHICAGO

American—(First Half)—Allen & Pearl—Ernest Hiatt—Eddie Foy & Family. (Second Half)—Duval & Symonds—Miss Claire Vincent—Frank Gardner Co.—Jack Osterman—Lulu Coates & Her Crackerjacks.

Lincoln—Ottill Cordray & Co.—Mack & Stanton—Chabot & Tortoni—Keno. Keyes & Melrose. Harper—Kale & Indetta—Jos. De Kos & Co.

Kedzie Theatre—(First Half)—Noel Lester & Co.—Mellon & Hann—Tracey, Palmer & Tracey—Claire Vincent & Co.—Jack Osterman—(Second Half)—Jess & Dell—Speaker Lewis—Ed & Ber-die Conrad—Coley & Jaxon.

Empress Theatre—(First Half)—Beaks Block-heads—Fox & Conrad—Jones & Crumley—Ed & Bertie Conrad—Hawalian Novelty Co.—(Second Half)—Alf Ripon—McGrath & Deeds.

#### ALTON

Hipodrome Theatre—Leroy & Mabel Bart—Val-lal & Zermame.

#### BLOOMINGTON

Majestic—(First Half)—Harry Watkins—Cook & Vernon—Melo Danse. (Second Half)—Frank & Clara La Tour—St. Jenks—Phina & Co.

#### BARTLESVILLE, OKLA.

Odeon—Marlan Gibney—Four Lunds.

#### BROOKFIELD, MO.

De Graw—MacGowan & Knox—Orville Stamm.

#### CHAMPAIGN

Orpheum—(First Half)—Ray & Fox—Zelaya—Bell & Belgrave—Phina & Co. (Second Half)—Nipon Duo—Howard & Jean Chase Co.—Fox & Conrad Co.—Tom Brown's Musical Revue—Mar-lett's Marionettes—Fink's Mules.

#### CENTRALIS, ILL.

Grand Theatre—Cleo Thomas—New Leader—King Hackley & Co.

### CEDAR RAPIDS, IA.

Majestic Theatre—(First Half)—Three Moran Sisters—Tillyou & Rogers—Saxton & Farrell—Moss & Frye—Kavanaugh & Everest. (Second Half)—Beak's Blockheads—Franklin & Vincent—Claude Golden—Harry Homan & Co.—Ford & Cunningham—Toy Long Foo & Co.

### DECATUR

Empress—(First Half)—The Dorans—Goets & Duffy—The Maxwell Quintette—Duval & Symonds—St. Jenks—Rosa King Trio. (Second Half)—Jap—Knapp & Cornelia—The New Leader—Zelaya—Bensee & Baird—Reo & Helmar.

### DAVENPORT

Columbia—(First Half)—Desso Better—Excel-lo Quartette—Claude Golden—Henry Catalano & Co.—Ford & Cunningham. (Second Half)—Joseph De Kos & Co.—Tozart—Jo Jo Harrison—Flanders & Butler—Ernest Hiatt—Eddie Foy & Co.

(Continued on page 29)



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Direction-IKE WEBER

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## FILM FLASHES

Chet Withey will direct Wallace Reid in his next picture, "The Champion."

R.-C. has added to its publicity staff a young western woman, Donna Risher.

"Lady Godiva," a European production, has been negotiated for American release.

"Wild Honey" is the next of the Priscilla Dean starring vehicles. Noah Beery is to be in the cast.

"Hail the Woman," Thomas Ince's initial First National picture, is ready for an early fall release.

Tom Davies and Hy Wink, of the Western Import Co., arrived in this country from London last week.

Lon Chaney has returned to the Goldwyn fold and will take the leading role, "The Octave of Cladius."

The "City Fellow," by Julien Josephine, is to be handled by William Beaudine, for the Goldwyn pictures.

"The Summons," by Katherine Newlin Burt, has been purchased by Goldwyn and will be produced shortly.

World Films Corp. has purchased three foreign plays which they will release on the state rights basis.

Viola Dana is to star in the forthcoming production of "Seeling's Believing." Harry Beaumont is on the lot.

The Ideal Film Co., of London, is to take charge of the English distribution of the Educational Film Corp.

Tom Gallery will play the lead opposite Marie Prevost in her forthcoming Universal picture, "Princess Virtue."

Irving Willat has been named as director for the Goldwyn picture, "Yellow Men and Gold," by Gouverneur Morris.

Colleen Moore is to be featured in the Rupert Hughes story, "Sent For—Out." She will be directed by Al. Greene.

Helen Raymond, Mai Wells and Percy Challenger have been signed for "Wild Honey," Priscilla Dean's new vehicle.

Lou Rogers, of Bialto productions, has contracted with Windsor McCay for the new series of animated cartoons.

Arthur Tarshis, who is the publicity man for the Pioneer Film Corp., is also the purchasing agent of that company.

Evelyn Greeley is to be the leading lady in the Travers Vale producing unit, the work of which has already commenced.

Larry Semon has written a comedy of theatrical life that will go into production this week at the Vitagraph Studio.

Percy Marmont is in Detroit playing the lead in an independent production, the name of which is "The First Woman."

William M. Vogel has arranged for the United Kingdom distributions of the Hodgkinson company, through the Wardour Films.

"Shadows of the Sea" will be cast on the screen by Selznick with Conway Tearle the star and Doris Kenyon the leading woman.

"Jackie" Saunders will be lost to the world of film for a short period when she will appear in a stage play for A. H. Wood.

Katherine Hilliker has just finished the task of writing titles for the new feature, "The Ship," which will be released by Goldwyn.

John Fleming Wilson is to write for the Ince pictures. Wilson is known for his sea stories published by the *Saturday Evening Post*.

Director Frank Lloyd, formerly with Goldwyn, has returned from a visit to Honolulu and will begin independent production.

The picturization of "Omar, the Tent Maker," is under way at the Brunton Studios in Los Angeles. Richard Walton Tully is on the lot.

Mary Alden, who appeared in Reginald Barker's "The Old Nest," is starring at the Hollywood, Cal., Community Theatre in a new play called "Ropes."

The first two episodes of H. C. Witwer's stories, "The Leather Pusher," have been completed by H. J. Messmore and are to be released within two weeks.

Playgoers are to release "Home Keeping Hearts," a film dealing with the conflict between the dairymen and the creamery interests, in the near future.

Mme. Nazimova will make at least two more pictures to be released through the United Artists Corp. before considering a return to the speaking stage.

Finita de Soria, prima donna of the O'Brien Girl, is negotiating for the picture rights to "Spanish Love." Wagenhals and Kemper are holding the rights for \$30,000.

The famous "Passion Play" of Oberammergau is to be picturized in the original locale with Johann Hof, who plays the same role in the classic version, as Christus.

Helen Ferguson has finished her work with the "Miss Lulu Bett" film, and has gone over to the Goldwyn lot. She is to play "Sarah" in "Hungry Hearts."

Porter Emerson Browne, author of "The Bad Man," has finished the scenario of the second photoplay for Inspiration Pictures, in which Dick Barthelmess is to appear.

The corporate name of George Davis and Harry Revler, who are producing on the coast, and who are negotiating for their releases in this city, is the Quality Films.

Herbert Rawlinson's first starring vehicle, "The Millionaire," is now in the course of construction. Twenty-six specially built sets were used in this film at Universal City.

Selznick is giving up the Leavitt Building store, which houses his New York exchange, and will move that unit to the executive offices in the Godfrey Building, Jan. 1, 1922.

Douglas Fairbanks in "The Three Musketeers" is booked to appear shortly on the screens of all F. F. Proctor vaudeville and picture theatres.

Goldwyn announces that Cedric Gibbons, the art director at the Culver City studios, has renewed his contract as the head of the company's art department for a term of years.

Robertson-Cole has changed the title of "Phroso," Louis Mercanton's production, to "Possession." It is to be released next month by R.-C., who control the American distribution.

Mrs. Sessue Hayakawa, known to thousands of picture fans as Tsuru Aoki, will appear opposite her husband in the forthcoming

R.-C. picture, "The Street of the Flying Dragon."

The newly formed Pyramid Pictures, Inc., are to start work on a new production entitled "My Old Kentucky Home," at the Estee Studio, on West 125th St., with Ray Smallwood directing.

"Kisses," Alice Lake's next starring feature, is to go into production in the near future. It is said that Harry Myers, who was last seen in "A Connecticut Yankee," is to play opposite her.

Myrtle Stedman has finished her Louis B. Mayer production, and is to come East. Her agent, Ed. Small, is negotiating business with musical comedy producers and vaudeville agents, who have already made advances.

Pearl White is taking a brief vacation, having finished her first picture since vacation at the Fox New York studio. It was made under the working title "Open Your Eyes." When it reaches the screen it will be "Without Fear."

Four new pictures are in the making on the Goldwyn lot, Culver City. They are: "Hungry Hearts," "What Ho! The Cook," by Gouverneur Morris; "Yellow Men and Gold," by the same author, and "The City Fellow," by Julien Josephine.

Tom Mix and his company have gone to the Grand Canyon to complete a Fox picture. Mix and most of the party went by automobile from Hollywood. Eva Novak is Tom's leading woman and she has a strenuous life in the new production.

Burton Holmes, the lecturer, is to open his twenty-ninth season of "traveloguing," with his photo story of travel, on Nov. 10, with "Mexico." Following will be illustrated lectures on "Japan," "The Philippines," "The United States and Canada," and "Around the World."

Agnes Ayres soon starts her first starring vehicle, "The Lane That Had No Turning," from a story by Sir Gilbert Parker at the Paramount West Coast Studios. Mahlon Hamilton will play opposite the star and Theodore Kosloff will have an important character role.

Richard Walton Tully is preparing the continuities for "The Masquerader," the "Bird of Paradise," "The Flame," "Keep Her Smiling," and other foreign and domestic plays, for which he has obtained the rights. The pictures are to come out by way of the First National.

Harriet Hammond, bathing beauty, who flaunted her charms in beach comedies until some one found she could act, has joined the Fox forces. Miss Hammond will appear opposite Buck Jones in his next starring picture, adapted from Lincoln J. Carter's "The Last Mail."

"The Sin Flood," which Goldwyn will soon release, is the screen version of Henning Berger's drama "Syndofoder," an adaptation of which was produced in New York by Arthur Hopkins in 1917, under the name of "The Deluge." "The Sin Flood" is a literal translation of the Swedish title.

A special train will be needed to carry the guests from New York to the wedding of Charles H. Duell, president of the Inspiration Pictures, Inc., when he marries Miss Lillian Tucker, well known in dramatic circles, Oct. 29. The ceremony will take place at the home of the bride's mother at Hillcroft Meadowbrook, Penn.

## TO REGULATE FILMS

LOS ANGELES, Oct. 3.—As a result of the fight for cleaner motion pictures, a committee of seven has been appointed for the regulation of the exhibition of films here, by the City Council, through the city attorney. Proposers of the censorship asserted that it was necessary that the "menace to American childhood" in uncensored films be removed, while opponents declared that such action would sound the death knell of the industry here.

## MANY FILM COMPANIES FORMED

ALBANY, Oct. 10.—A report of the state Corporation Bureau for the past nine months shows that 361 new companies have entered the field of motion pictures with a capitalization of \$22,999,300.

## WANT TO BAR KIDS FROM FILMS

The exploitation of young children in the making of motion picture films has been taken up by the Society for the Prevention of Cruelty to Children and as a result of the Society's efforts the making and showing of what the organization considers undesirable films will be stopped in this State.

Motion picture producers, Mayor Hylan and officials of the Children's Society have conferred on the matter, and at another conference called by Chairman of the State Motion Picture Commission, leading film producers will devise ways and means to deal with the entire subject. Most all of the motion picture producers have expressed a willingness to co-operate and do away with child actors in the films.

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## ORCHESTRA NEWS

### TASILLO AT HARTFORD

HARTFORD, Conn., Oct. 16.—Under the direction of William B. Tasillo, the Fall and Winter dance season will be inaugurated at the Church street auditorium with a special program by Tasillo's Orchestra. This is the orchestra which was selected to play the entire Summer at the Colt Park pavilion and the popularity of the organization's music is attested by the record breaking crowds which patronized the place throughout the Summer.

### GOLDMAN AT COLUMBIA

Edwin Franko Goldman has been appointed band instructor in the department of Extension Teaching at the Columbia University.

His duties start immediately and it is probable some of the capable student performers will be recruited to his own organization known as the Goldman Concert Band.

### ORCHESTRAS SAIL

Billy Madden's Paramount Six Orchestra, and Harry Feman's Metropolitan Six, sailed for London on the steamer *Lafayette*. Madden is scheduled to play at Rectors, in London, but as yet no route has been assigned to Feman, who will play local dates for the present.

### STEINER WITH "TANGERINE"

Max Steiner, musical director with "Irene" during its long New York run has assumed the direction of the Orchestra for "Tangerine" at the Casino Theatre.

### RAYMOND AT MARIE ANTOINETTE

Joe Raymond and orchestra have opened at the Hotel Marie Antoinette, playing in the main dining room of that hotel.

### MULVEY AT CENTURY PROM

Bert Mulvey and his Invincible Rag Band recently closed at the Rose City Inn, have opened at the Century Promenade playing dance and concert music. The combination is comparatively new, all of the seven musician being versatile. They were booked by Al Herman Amusements.

### DOER FOR CLUB ROYAL

Clyde Doer, who is now playing in the Vernon Country Club orchestra at the Cafe de Paris, will open with the Club Royal at B'way & 52nd Street, a new resort shortly with a new combination of his own. He will lead the orchestra himself.

### JOE SMITH IN NEW JOB

Joe Smith who until recently was musical director at the Plaza Hotel, which position he held since the opening of the hotel, will be the musical director of the New Rendezvous which will open next Tuesday in West 45th Street.

### ST. LOUIS ORCHESTRA HERE

Gene Rodemich and orchestra of St. Louis are in town making eight records for the Brunswick company. They expect to return to St. Louis when through with their mechanical work.

### RUGOFF AT JANSSEN'S

Sol Rugoff is now musical director at Janssen's Hoffbrau Haus succeeding Baron E. Van Shillagh who recently severed his connection with that place.

### RENNY PEASE AT HEALY'S

Renny Pease and orchestra have started their season at Healy's, main dining room.

### SOLO ORCHESTRA FORMED

CHICAGO, Oct. 10.—Eric De La Marter, assistant conductor of the Chicago Symphony Orchestra, has organized a new venture in the orchestra field, a smaller orchestra called the Chicago Solo Orchestra, made up of twenty-three musicians playing in the larger symphony orchestra. This orchestra will give individual concerts in Chicago and it is also planned to take it on tour.

The new plan has the indorsement of Frederick Stock, conductor, and Frederick J. Wessel, manager of the Chicago Symphony Orchestra.

### JOINS SOUSA BAND

Miss Ruth Lloyd Kinney has joined Sousa and his band as one of the permanent soloists featuring numbers from Witmarks Black and White Series. "Sunrise and You" and "Smilin' Through" are her favorite selections, the latter being used by Sousa as an encore. Other numbers in the catalog have been sung to the band's accompaniment, with great success. Mr. Sousa is also using "Crooning" of which he has a special arrangement, bracketed it with one of his marches.

### FORD DABNEY TOURING

PHILADELPHIA, Oct. 17.—Ford Dabney's Syncopated Orchestra, which was for a long time with Ziegfeld's "Midnight Frolic," are to appear for the first time as an organization here, Thursday, Oct. 20, at the Academy of Music. With the orchestra are scheduled to appear the Right quintette of singers, Mose Ross, Clifton Davis, Felix Weir, the Wood Jubilee Quintette, Arthur Payne, and the three piano wizards.

### BALDWIN AT HOTEL NASSAU

Buddy Baldwin and his Harmonists, after playing for the past year at the Rockaway House, far Rockaway, will begin an engagement for the Winter at the Hotel Nassau, Long Beach.

### RACHMAN BACK FROM EUROPE

Samuel Rachman of the United Plays Inc., returned to this country on the S. S. *Berengaria* last Sunday after an extensive trip abroad, including all of the European centers. Mr. Rachman brought back with him many foreign theatrical successes, particularly operettas and musical comedy scores which will be produced in this country shortly by the Shuberts and other firms. The Tama Music Company, Inc., will publish the scores of the musical productions brought back by Mr. Rachman.

### DUBOW AT THE EMBASSY

Harry Dubow and orchestra began their engagement last week at the new Hotel Embassy, 70th Street and Broadway.

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EDDIE CANTOR

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RESULTS

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Western Union telegrams bring results.



(Continued from page 25)

## DUBUQUE

Majestic—Valentine & Bell—Billy Doss Revue—Sampson & Douglas—Hedley Trio.

## QUINCY

Orpheum (First Half)—Langton, Smith & Langton—Wills Gilbert & Co. (Second Half)—Val Harris & Co.—Thalero's Novelty.

## ROCKFORD

Palace—(First Half)—Rodero & Marconi—Francis & Kennedy—Wilford Clarke & Co.—Zohn & Dreis. (Second Half)—The Wilsons—Hugh Herbert & Co.—Fidke & Lloyd—Al Raymond—Norris Novelty.

## RACINE

Bialto (First Half)—Jess & Dell—Nigty Trio—Billy Gerber Revue—McGrath & Deeds—Kenny Mason & Scholl. (Second Half)—Tracey Palmer & Tracey—Bell & Belgrave.

## SOUTH BEND

Orpheum—(First Half)—Keno, Keyes & Melrose—Ross & Foss—Bernard & Ragan—Mack & Stanton—Coley & Jaxon—Hill's Society Circus. (Second Half)—Palermo's Canines—Adams & Barnett—Ray Fern & Marie—Ottillie Cordray & Co.—Alexander Melford & Co.

## ST. LOUIS

Grand—Claymo—Delbridge & Gremmer—Nelson & Madison—Summer Eve—Hufford & Craven—A Touch in Time—John Geiger—The Minstrel Monarchs—Fillis Family.

Columbia Theatre—(First Half)—Delton Bros.—Hiverside Trio—Billie Miller & Co.—Vallado & Zermaline. (Second Half)—The Nagfys—Harry Watkins.

## SPRINGFIELD

Majestic—(First Half)—Jap—Wintergarden Four—Howard & Jean Chase Co.—Knapp & Cornelia—Chabot & Tortoni—Marlette's Marionettes. (Second Half)—The Dorans—Goets & Duffy—The Maxwell Quintette—Charles F. Semon—Patricola & Delroy—Rosa King & Trio.

## SIOUX CITY

Orpheum—(First Half)—Tyler & St. Clair—Great Howard—Frawley & Louise—Dresser & Gardner—Pinto & Boyle. (Second Half)—Four Lamy Bros.—Jordan Girls—Bertram & Saxton—Kavanaugh & Everett—Moss & Frye—Lyons & Yocco—The Cameo Revue.

## ST. JOSEPH, MO.

Crystal—(First Half)—Al Stryker—Lynne & Lorye—Anna Eva Fay—Violet Carlson—Jack Gregor & Co. (Second Half)—E. J. Moore—Anna Eva Fay—Infeld & Noblet—Watsika & Understudy.

## SIOUX FALLS, S. D.

Orpheum—(First Half)—Frank & Gracie De Mont—Lyons & Yocco—Willie Hale & Bro. (Second Half)—Tyler & St. Clair—Hal Johnson & Co.—Pinto & Boyle—Radlin's Monkeys.

## TERRE HAUTE, IND.

Hippodrome—(First Half)—Willfred Dubois—Chamberlain & Earle—Roberts & Clark—The Question—Hugh Johnston—Pink's Mules. (Second Half)—Cliff Daley Duo—Marcelle Hardie—Lee & Cranston—Joe Thomas' Saxophone—Tarzan.

## TOPEKA, KANS.

Novelty—(First Half)—Rosa Valyda—Harry Holden & Co.—Fagg & White—Maude Ellett & Co. (Second Half)—The Stanleys—Kurt & Edith Kuehn—Russ Leddy & Co.—John West—Merian's Canines.

## TULSA, OKLA.

Orpheum (Last Half)—Cozy Revue—Wayne Marshall & Candy—Gilfoyle & Lance—Three Buddies—Who's My Wife.

## WATERLOO, IA.

Majestic Theatre—(First Half)—Tozart—Manfell's Manikins—Franklin Vincent & Co. (Second Half)—Knight & Sawtelle—Billy Doss Re Vue—Tillyou & Rogers—Valentine & Bell.

## EVANSVILLE, ILL.

Grand—(First Half)—Cliff Bailey Duo—Marcelle Hardie—Lee & Cranston—Joe Thomas' Saxophone—Tarzan. (Second Half)—Willfred Dubois—Chamberlain & Earle—Roberts & Clark—The Question—Hugh Johnston.

## ELGIN, ILL.

Rialto—(First Half)—Kale & Indetta—Densse & Baird—Smiles. (Second Half)—Orville Stamm Henry Catalano & Co.

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## EAST ST. LOUIS, ILL.

Frohs Theatre—(First Half)—Delbridge & Crenmer—Harry Holden & Co.—Nelson & Madison—Fillis Family. (Second Half)—Langton, Smith & Langton—Lorraine Sisters—Marston & Manley—Merlans Canines.

## FORT SMITH, ARK.

Jole—(Last Half)—Four Lunds—Marian Gibney—Adelaide Bell & Co.—Briscoe & Raugh—Gordon & May.

## GALESBURG

Orpheum—(First Half)—Val Harris & Co.—Thalero's Novelty. (Second Half)—Langton, Smith & Langton—Wills Gilbert & Co.

## GRAND ISLAND, NEBR.

Majestic—Billy Aloha & Gille—Curt Galloway. JOLIET, ILL.

Orpheum—(First Half)—Kinzo—Whitfield & Ireland—Lulu Coates & Co. (Second Half)—Embs & Alton.

## KANSAS CITY, MO.

Globe—(First Half)—The Stanleys—Kurt & Edith Kuehn—Russ Leddy & Co.—John West—Merian's Canines. (Second Half)—Hip Raymond—Lynne & Lorye—Mildred Millard & Co.—Jack Gregory & Co.

## KENOSHA, WIS.

Virginian Theatre—Alevo Duo—Our Future Home—Borsini Troupe.

## LINCOLN, NEBR.

Liberty—(First Half)—Swift & Daly—E. J. Moore—Mildred Millard & Co.—Florida Four—Watsika & Understudy. (Second Half)—Nora & Sidney Kellogg—Engle & Marshall—Newport Strik Trio—Great Howard—Four Camerons.

## MADISON, WIS.

Orpheum—(First Half)—The Wilsons—Hugh Herbert & Co.—Fiske & Lloyd—Al Raymond—Norris Novelty—Rodero & Marconi—Francis & Kennedy—Wilford Clarke & Co.—Zohn & Dreis.

## OMAHA, NEBR.

Empress—(First Half)—Billy Aloha & Gille—Infeld & Noblet—Cameo Revue—Four Camerons. (Second Half)—Frank & Gracie De Mont—Florida Four—Willie Hale & Bro.

## OKMULGEE, OKLA.

Orpheum—(Last Half)—Hubert Dyer—Hollins Sisters—Down Yonder—Craig & Gatto—Ruffles.

## OKLAHOMA CITY, OKLA.

Orpheum—(First Half)—Semater and Smith—Wayne Marshall & Candy—Gilfoyle & Lange—Three Buddies—Cozy Revue.

## PEORIA, ILL.

Orpheum—(First Half)—Frank & Clara La Tour—Embs & Alton—Jo Jo Harrison—Fern & Marce—Yip Yip Yaphankers. (Last Half)—Cook & Vernon—Warren & O'Brien—Melo Danse.

## MARCUS LOEW CIRCUIT

## NEW YORK CITY

State (First Half)—Peters & Le Buff—McIntyre & Halcomb—Texas Comedy Four—Martha Russell & Co.—Sally Fields—Colini's Dancers. (Second Half)—Wanda & Seals—Murray & Irwin—Maley & O'Brien—Marriage vs. Divorce—Sally Fields—Emily Faur.

American (First Half)—Two Daveys—Wolford & Burgart—White Bros.—Walter Kaufman—Tollman Revue—Willing & Jordan—Jerry & Gretchen O'Meara—Maley & O'Brien. (Second Half)—Norton & White—Howard Martelle & Co.—Hodge & Lowell—C. Wesley Johnson & Co.—Walsh & Bentley—Henry Horton & Co.—Thos. Potter Dunne—Asaki & Taki.

Victoria (First Half)—Gere & Delaney—Pearl Abbott & Co.—Fero & Coulter. (Second Half)—Nora Jane & Co.—Walter Kaufman—Martha Russell & Co.—Texas Comedy Four—Seven Brown Girls.

Lincoln Square (First Half)—The Larconians—Gordon Duo—Little Lord Roberts—Jimmy Lyons—Josie Flynn & Co. (Second Half)—Fred's Pigs—Harry Sykes—Bernice La Bar & Beaux—Philbrick & De Vine—Prevost & Golet.

Windsor (First Half)—O'Neil Sisters—Dell & Ray—The Chattell. (Second Half)—Casson Bros.—Walter Kaufman—Brava—Michilena & Co.

Greeley Square (First Half)—Jean & Valjean—Norton & White—Harvey & Stifter—Bobby Jarvis & Co.—Thos. Potter Dunn—C. Wesley Johnson & Co. (Second Half)—Cooper & Pardello—Melville & Stetson—Hart & Wagner & Eltes—Put and Take—Ubert Carlton—Gere & Delany.

Delaney (First Half)—Walsh & Bentley—Bennett & Wellington—Howard & Brown—Sam Liebert & Co.—Race & Edge—Jewell's Manikins. (Second Half)—Two Daveys—Gingras Sisters—La Rose & Adams—Colon's Dancers—American Comedy Four—Turner & Turner.

National (First Half)—Prevost & Golet—Henri Sisters—Sally, Irene & Mary—Small & Sheppard—Seven Brown Girls. (Second Half)—Williams & Daisy—Gordon Duo—Little Lord Roberts—Race & Edge—Jewell's Manikins.

Orpheum (First Half)—Fred's Pigs—Mack & Nelson—Hodge & Lowell—Marriage vs. Divorce. (Second Half)—Vee & Tully—Henri Sisters—Sam Liebert & Co.

Boulevard (First Half)—Turner & Turner—La Rose & Adams—Howard Martelle & Co.—Ubert Carlton—Fred La Reine & Co. (Second Half)—The Larconians—Howard & Brown—Let's Go—Eddie Cassidy—Wood Sisters & Foley.

Avenue B (First Half)—Foley & Spartan—La Follette & Co.—McCormack & Winehill—Vera de Esmonde & Co. (Second Half)—Fiske & Fallon—Bobby Jarvis & Co.—Fero & Coulter—Lockhard & Laddie.

## BROOKLYN

Metropolitan (First Half)—Asaki & Onkl—Al Carpe—Let's Go—American Comedy Four—Skatelles. (Second Half)—Les Arados—Mack & Nelson—Sally, Irene & Mary—McIntyre & Halcomb.

Fulton (First Half)—Les Arados—Melville & Stetson—Put & Take—Harry Sykes—Hart, Wagner & Eltes. (Second Half)—Peters & Le Buff—Bennett & Wellington—Willing & Jordan—Jimmy Lyons—Josie Flynn & Co.

Palace (First Half)—Fiske & Fallon—A Week from Today—Four Ushers—Lockhard & Laddie. (Second Half)—Quinlan Hughes & Co.—Foley & Spartan.

Warwick (First Half)—John & Babe Mills—Al Lester & Co. (Second Half)—Smith & Bagley—La Follette Trio.

## BALTIMORE

Preston & Isabelle—Boyd & King—Fox & Kelly—Foley & O'Neill—Dance Creations.

## BOSTON

(First Half)—Sutter & Dell—Gene & Minette—Nelson & Barry Boys—Henshaw & Avery—Jack Martin Trio. (Second Half)—Burrell Bros.—Myrtle Boland—Warman & Mack—Eddie Heron & Co.—Weber & Elliott—Mile. Rialta & Co.

## HAMILTON, CANADA

(First Half)—Marr & Evans—Beulah Pearl—Straight—Grace Cameron & Co.—Futuristic Revue. (Second Half)—Bill & Cora Monahan—Conne & Albert—Jim & Irene Marlin—Ralph Whitehead—Lyndall Laurel & Co.

## FALL RIVER

(First Half)—Burrell Bros.—Myrtle Boland—Eddie Heron & Co.—Weber & Elliott—Mme. Rialta & Co. (Second Half)—Sutter & Dell—Gene & Minette—Nelson & Barry Boys—Henshaw & Avery—Jack Martin Trio.

## SPRINGFIELD

(First Half)—Russo, Ties & Russo—Lou & Grace Harvey—Martin & Courtney—Arthur Deagon—Wheeler Trio. (Second Half)—Three Ban Joes—Harry Gilbert—Rilla Willard & Co.—Peck & Parsons—Toby & Gils.

## LONDON, CANADA

(First Half)—Casson Bros.—Walter Kaufman—Bravo, Michilene & Co. (Second Half)—O'Neil Sisters—Dell & Ray—The Chattell.

## BUFFALO

The Norvellos—Jack Goldie—Martha Hamilton & Co.—Murphy & Hewitt—Skelly & Helt Revue.

## HOBOKEN

(First Half)—Melroy Sisters—Murray Volke—Harvey & Stifter—Quinlan Hughes & Co. (Second Half)—Geo. W. Moore—Lee Mason & Co.—Betty Wake Up—Mack & Nelson—Jean & Valjean.

## PANTAGES CIRCUIT

## WINNIPEG

Pantages—Daley & Berlew—Max & Wilson—Jack Lait's Help—Terminai Four—Arizona Joe.

## REGINA AND SASKATOON

Pantages—Three Alex—Bernard & Ferris—Paisley, Noon & Co.—Lee Morse—Sheftel's Revue.

## EDMONTON

Pantages—Mme. Paula—Chung Wha Four—Doval Blair & Co.—Neil McKinley—House of David Band.

## CALGARY

Pantages—Loretta—Charles Gerard & Co.—Kuba Quartette—Harry Antrim—Yes, My Dear.

## GT. FALLS AND HELENA

Pantages—Ferguson & Cunningham—John R. Gordon & Co.—Jones & Sylvester.

## BUTTE AND MISSOULA

Pantages—Norris's Baboon and Colliers—Cunningham & Ferguson—Stanford & De Ross—Harmony Four—30 Pink Toes.

## SPOKANE

Pantages—Humberto Bros.—Brazilian Heiress—Ann Suter—Kennedy & Rooney—Juanita Hansen.

## WALLA WALLA AND N. YAKIMA

Pantages—Rekoma—Will Morrissey—Little Caruso & Co.—Walton & Brandt—Kane, Morey & Moore.

## SEATTLE

Pantages—Georgalis Trio—Lester & Moore—Chody, Dot & Midge—Al Shayne—Three Kanazawa Bros.

## VICTORIA

Pantages—Paul Sydel—Carleton & Belmont—Mary Riley—Pettie Revue—Walters & Walters—Powell's Troupe.

## VANCOUVER

Pantages—Edge of the World—Sonia De Calve—Amoros & Jeannette—Tale of Two Cities—Barry Owen—Pekinese Troupe.

## TACOMA

Pantages—Gilbert & Sauls—Stateroom 10—Lew Wilson—Little Cafe.

## PORTLAND

Pantages—Rose & Moon—Agnes Jons Co.—Harry Tsuda—Three Kuhns—Rising Generation.

## TRAVEL

Pantages—King Saul—Arrass Sisters—Ross Wise—Pantages Opera Co.—Joe Whitehead—Clemenso Bellings.

## SAN FRANCISCO

Pantages—The Cromwells—Burns & Lorraine—Stan & May Laurel—Jan Rubini—White, Black & Useless.

## OAKLAND

Pantages—Wire & Walker—Lew Hoffman—Gloria Joy & Co.—Davis & McCoy—Hanky Panky.

## LOS ANGELES

Pantages—Scamp & Scamp—Jack & Murray Gray—Carl Emmy's Pets—Shelton Brooks—The Mimic World.

## SAN DIEGO

Pantages—Dorothy Morris Trio—Pantzer Sylva—Canary Opera—Dixie Four—Good Night, London.

## LONG BEACH

Pantages—Three Deslys Girls—Avalon Trio—Lydia McMillan & Co.—Bobby Henshaw—Jarvis Revue—The Willie Brothers.

## SALT LAKE CITY

Pantages—Baggett & Sheldon—Mordock & Kennedy—Three Keltons—Richard Francis—Under the Apple Tree.

## OGDEN

Pantages—Adonis & Dog—Mason & Bailey—Suite 16—Judson Cole—Three La Grohs.

## DENVER

Pantages—Gallini & Co.—Gus Elmore & Co.—The Bandit—Eva Tanguay—Anita Arliss & Co.

## SANTLEY WITH PEPPE

CHICAGO, Ill., Oct. 17.—Harry Santley, former booker in the offices of Jack Fox, has joined the staff of the T. Dwight Pepple Agency in the capacity of Artists' representative. He will represent the Pepple interests on the floors of the Pantages Circuit, Loew, Sun and all independent agencies. The Pepple Agency will issue a trade paper as part of a publicity plan, under the title of "The Tattle Tale." The first issue is scheduled for Nov. 10.

## ARBUCKLE TRIAL IN NOVEMBER

The date of the trial of the film comedian, Roscoe Arbuckle, who entered a plea of not guilty to the charge of manslaughter filed against him in connection with the death of Virginia Rappe, Wednesday, has been set, as a compromise between the date of Oct. 31st, which was requested by the prosecuting attorney, and the date of November 15th, asked for by Chas. Brennan, the attorney of the defendant—for November 7th.

It is necessary for depositions to be used at the trial to be obtained by the counsel from various persons in various parts of the country, and these could not be obtained by Oct. 31st.

## Attractions at City Theatres

## LYCEUM

W. 45th St. Eva. at 8.15  
Mats. Thurs. & Sat., 2.15.

LAST TWO WEEKS

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THIS WEEK

## CHICK CHICK

Next Week—HARUM SCARUM

## BROOKLYN THEATRES

## Gayety Theatre

Throop Ave.  
& Broadway

## Grown Up Babies

Next Week—JAZZ BABIES

## Empire Theatre

Ralph Avenue and Broadway

## HARVEST TIME

Next Week—SUGAR PLUMS

## STAR

Jay ar. Fulton St. Mat.  
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## CABARET GIRLS

Next Week—CHICK CHICK

## Casino Theatre

## BON TON GIRLS

Next Week—FRANK FINNEY REVUE



## BURLESQUE ROUTES

## COLUMBIA CIRCUIT

Al Reeves' Beauty Show—Casino, Philadelphia, 17-22; Miners' Bronx, New York, 24-29.  
 Abe Reynolds Revue—Gayety, Rochester, 17-22; Bastable, Syracuse, 25-26; Colonial, Utica, 27-29.  
 A Whirl of Gayety—Gayety, Toronto, Ont., 17-22; Gayety, Montreal, Can., 24-29.  
 Billy Watson Show—Hyperion, New Haven, 17-22; Hurtig & Seamon's, New York, 24-29.  
 Big Jamboree—open 17-22; Palace, Baltimore, 24-29.  
 Bits of Broadway—Palace, Baltimore, 17-22; Gayety, Washington, 24-29.  
 Bon Ton Girls—Casino, Brooklyn, 17-22; Empire, Newark, 24-29.  
 Big Wonder Show—Orpheum, Paterson, 17-22; Majestic, Jersey City, 24-29.  
 Cuddie Up—Olympic, Cincinnati, 17-22; Columbia, Chicago, 24-29.  
 Dave Marion Show—open 17-22; Gayety, Omaha, 24-29.  
 Frank Finney Revue—Miner's Bronx, New York, 17-22; Casino, Brooklyn, 24-29.  
 Flashlights of 1922—open 17-22; Star, Cleveland, 31-Nov. 5.  
 Follies of the Day—Star, Cleveland, 17-22; Empire, Toledo, O., 24-29.  
 Folly Town—Gayety, St. Louis, 17-22; Star & Garter, Chicago, 24-29.  
 Greenwich Village Revue—Empire, Providence, 17-22; Gayety, Boston, 24-29.  
 Garden of Follies—Gayety, Detroit, 17-22; Gayety, Toronto, Ont., 24-29.  
 Girls de Looks—Gayety, Montreal, Can., 17-22; Gayety, Buffalo, 24-29.  
 Harvest Time—Empire, Brooklyn, 17-22; open 24-29; Palace, Baltimore, 31-Nov. 5.  
 Hello 1922—Gayety, Boston, 17-22; Columbia, New York, 24-29.  
 Jingle Jangle—Majestic, Jersey City, 17-22; open 24-29; Empire, Providence, 31-Nov. 5.  
 Jack Singer's Big Show—Lyric, Dayton, 17-22; Olympic, Cincinnati, 24-29.  
 Knick Knacks—Gayety, Omaha, 17-22; Gayety, Kansas City, 24-29.  
 Keep Smiling—Empire, Albany, 17-22; Casino, Boston, 24-29.  
 Lew Kelly Shows—Gayety, Pittsburgh, 17-22; open 24-29; Star, Cleveland, 31-Nov. 5.  
 Mollie Williams Show—Gayety, Kansas City, 17-22; open 24-29; Gayety, St. Louis, 31-Nov. 5.  
 Maids of America—open 17-22; Gayety, St. Louis, 24-29.  
 Odds and Ends—Gayety, Buffalo, 17-22; Gayety, Rochester, 24-29.  
 Peek-a-Boo—Hurtig & Seamon's, New York, 17-22; Orpheum, Paterson, 24-29.  
 Rose Sydel's London Belles—Casino, Boston, 17-22; Grand, Hartford, Conn., 24-29.  
 Strolling Players—Grand, Hartford, 17-22; Hyperion, New Haven, 24-29.  
 Step Lively, Girls—Gayety, Washington, 17-22; Gayety, Pittsburgh, 24-29.  
 Sam Howe's New Show—Empire, Toledo, 17-22; Lyric, Dayton, 24-29.  
 Sporting Widows—Star & Garter, Chicago, 17-22; Gayety, Detroit, 24-29.  
 Sugar Plums—Columbia, New York, 17-22; Empire, Brooklyn, 24-29.  
 Twinkle Toes—open 17-22; Empire, Providence, 24-29.  
 Town Scandals—Bastable, Syracuse, 17-19; Colonel, Utica, 20-22; Empire, Albany, 24-29.  
 Tilt for Tilt—Empire, Newark, 17-22; Casino, Philadelphia, 24-29.  
 World of Follies—Columbia, Chicago, 17-22; open 24-29; Gayety, Omaha, 31-Nov. 5.

## AMERICAN CIRCUIT

All Jazz Revue—Century, Kansas City, 17-22; (close).  
 Baby Bears—open 17-22; Gayety, Minneapolis, 24-29.  
 Bathing Beauties—Haymarket, Chicago, 17-22; Park, Indianapolis, 24-29.

Beauty Revue—Plaza, Springfield, Mass., 17-22; Howard, Boston, 24-29.  
 Broadway Scandals—Englewood, Chicago, 17-22; Garrick, St. Louis, 24-29.  
 Chick Chick—Olympic, New York, 17-22; Star, Brooklyn, 24-29.  
 Cabaret Girls—Star, Brooklyn, 17-22; Empire, Hoboken, 24-29.  
 Dixon's Big Revue—Bijou, Philadelphia, 17-22; Wilkes-Barre, 24-26; Scranton, 27-29.  
 French Follies—Gayety, Milwaukee, 17-22; Haymarket, Chicago, 24-29.  
 Follies of New York—open 17-22; Gayety, Milwaukee, 24-29.  
 Grown-Up Babies—Gayety, Brooklyn, 17-22; Bijou, Philadelphia, 24-29.  
 Girls from Joyland—Garrick, St. Louis, 17-22; Century, Kansas City, 24-29.  
 Harum Scaram—Reading, 19; Trenton, N. J., 21-22; Olympic, New York, 24-29.  
 Hurley Burley—Empire, Hoboken, 17-22; Cohen's, Newburg, N. Y., 24-26; Cohen's Poughkeepsie, 27-29.  
 Jazz Babies—open 17-19; Academy, Fall River, 20-22; Gayety, Brooklyn, 24-29.  
 Lid Lifters—Gayety, Minneapolis, 17-22; open 24-29; Gayety, Milwaukee, 31-Nov. 5.  
 Little Bo-Peep—Lyceum, Columbus, 17-22; Empire, Cleveland, 24-29.  
 Lena Daley and Her Kandy Kids—Penn Circuit, 17-22; Gayety, Baltimore, 24-29.  
 Mischief Makers—Gayety, Louisville, 17-22; Empress, Cincinnati, 24-29.  
 Monte Carlo Girls—Empress, Cincinnati, 17-22; Lyceum, Columbus, 24-29.  
 Miss New York Jr.—Academy, Pittsburgh, 17-22; Penn Circuit, 24-29.  
 Parisian Flirts—Wilkes-Barre, 17-19; Scranton, 20-22; Norwich, N. Y., 24; Amsterdam, 25; Gloversville, 26; Van Curler, Schenectady, 27-29.  
 Passing Revue—Gloversville, 19; Van Curler, Schenectady, 20-22; Elmira, 24; Binghamton, 25-26; Oswego, 27; Niagara Falls, 28-29.  
 Pace Makers—Binghamton, 18-19; Oswego, 20; Niagara Falls, 21-22; Academy, Buffalo, 24-29.  
 Pell Mell—Academy, Buffalo, 17-22; Avenue, Detroit, 24-29.  
 Puss-Puss—open 17-22; Allentown, 24; Reading, 26; Trenton, 28-29.  
 Record Breakers—Park, Indianapolis, 17-22; Gayety, Louisville, 24-29.  
 Some Show—Avenue, Detroit, 17-22; Englewood, Chicago, 24-29.  
 Sweet Sweetie Girls—Gayety, Baltimore, 17-22; Capitol, Washington, 24-29.  
 Social Follies—Cohen's, Newburg, 17-19; Cohen's Poughkeepsie, 20-22; Plaza, Springfield, Mass., 24-29.  
 Ting-a-Ling—Capitol, Washington, 17-22; open 24-29; Allentown, 31; Easton, Nov. 1; Reading, Nov. 2; Trenton, 4-5.  
 Whirl of Girls—Howard, Boston, 17-22; open 24-26; Fall River, 27-29.  
 Whirl of Mirth—Empire, Cleveland, 17-22; Academy, Pittsburgh, 24-29.

## TELLEGEN REVIVES "BLIND YOUTH"

Lou Tellegen, who closed recently in his new play "Don Juan," is reviving his old play "Blind Youth" and opened on Monday night in Stamford, Conn.

## "HURLY BURLY" FAST AND CLEVER SHOW SCORES HIT AT STAR

Joe Wilton's "Hurly Burly," at the Star, last week, is an entertainment that is worth while. The program states that Wilton is responsible for the book, lyrics, music and dancing numbers. He also produced the show.

Wilton has gathered around him a good bunch of performers, all but two are new to burlesque. He has them going at a fast clip from the opening to the finale. He has a fine lot of looking girls in the chorus and they are youthful, a dandy variety of blonds and brunettes. They are good workers and well costumed.

Wilton, who is known as Mr. Gabby, the advertising man, from one end of the circuit to the other, needs no introduction as a straight man. He is another one of the high class men in his line.

The comedians who are new are Charlie Goldie and Charlie Marshall, a couple of young fellows who will bear watching in the future. Goldie is a fast worker, a good dancer and can tumble well. His facial expressions are funny. He works in misfit clothes all the way through the show.

Marshall, a tall red headed chap, is a slower worker, doing a "boob" comedy role. He uses tight fitting suits. Both of these young fellows are funny and take care of the comedy in excellent shape.

Miss Nice, looking as beautiful as in past seasons, still retains her well formed figure. She is a striking blonde, pretty to look at, and has a delightful personality. Miss Nice has a fine part and takes care of her line well, she rendered her numbers most satisfactorily last Thursday night. Her costumes are very pretty and she looks great in tights.

Arline Johnson shows a lot of improvement in her work since last season. She works easier and more natural. She does nicely in the scenes and puts her numbers over successfully. She is a shapely young lady and wears pretty dresses.

Helen Gould, four and a few inches of "pep," is the soubrette. This little person of a brunette type put her numbers over with a snap, she dances cleverly and is well developed for such a small girl. Her dresses are becoming.

Jimmy Raymond, a neat looking chap, is the juvenile straight, who also does an Italian character. Although suffering with a cold he handled himself well. His impersonation of an Italian nobleman is excellent. He has a singing specialty which he could not do on account of his cold. Raymond is a neat appearing fellow.

Irving Karo, who does bits, was all right in what he had to do. He has a fine singing voice, which was heard in several numbers.

After an odd opening for a burlesque show, Wilton, stepping in front of the curtain and calling for a doctor, stating that one of the members of his company had been taken ill. Raymond stepped on the stage, the drop went up, showing Karo laying on the floor, with several of the

chorus girls around him. The other principals were introduced in song. It's a good opening.

In the argument bit, plenty of comedy was worked up with Wilton, Marshall, Goldie and Miss Johnson doing it.

Miss Gould offered some pretty dancing in a ballet, assisted by the chorus.

Miss Nice and Miss Johnson do a fine singing act in one of two numbers. They finished with a neat dance. The act went over well.

The "cop" bit which followed proved another big laughing scene. There was a lot of rough stuff, the comedians doing a lot of tumbling and taking a number of falls. Wilton working it up.

The "introduction" bit was amusing with Wilton, Goldie, Marshall, Raymond, Karo and the Misses Nice, Johnson and Gould in it.

The "illusion" bit kept the audience in a fine humor all the way through. Wilton, as the magician, handled the tricks cleverly, which the comedians exposed later.

Goldie, Marshall, Raymond and Karo were in this scene.

Goldie offered a corking good acrobatic dancing specialty that went big. He was compelled to give an encore.

The comedy operatic singing number pleased. It was given by Wilton, Marshall, Goldie, Raymond and Karo.

Karo did nicely with his singing specialty in one. He sings well. In the burlesque mind reading bit, Wilton worked up a lot of comedy. Marshall was the subject, blindfolded on the stage, while Wilton worked through the audience. Miss Gould also assisted in this scene. This scene went big.

The boxing bit in which Goldie, a little fellow, was to meet all comers. Wilton, his manager, selected two big men to box him. Ray McCrab, a big fellow, the carpenter of the show, was one, and the property man the other. The plants were in front of the house. Marshall was the referee. This scene also proved a big comedy scene and it was well received.

"Hurly Burly" is a good show, with plenty of laughs. The principals work well together and the show does not lag. Wilton could have a better production from a scenery standpoint, as this has seen better days and could be improved upon.

Sd.

## UNION SQUARE

(Continued from page 5)

The New Union Square Theatre opened with vaudeville on September 18, 1893, with the Aborn Opera Co. in "Ship Ahoy," including Milton Aborn, Clara Thropp, Hattie Arnold, Sadie Cushman, J. W. Smith, Frank Wooley and N. S. Nodine. The specialties were Kokin, Wm. Jerome, Wm. Courtright, Daly and Devere, The National Trio, Bennett and Gannon, and Leonard Mason.

Mr. Keith conducted the house with first class vaudeville bills, introducing many headliners from operatic and dramatic fields and novelties of all descriptions (including the Lumiere Cinematograph, the pioneer of all film productions), until 1912, when the house was relegated to the popular-priced division.

In 1915, the Keith lease having lapsed, the house was secured by B. F. Kahn (same initials), who has just vacated the premises after six successful seasons of stock burlesque.

## BESSIE BAKER CLOSES

Bessie Baker closed with Henry Dixon's Big Review at the Gayety, Brooklyn, last Saturday night.

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